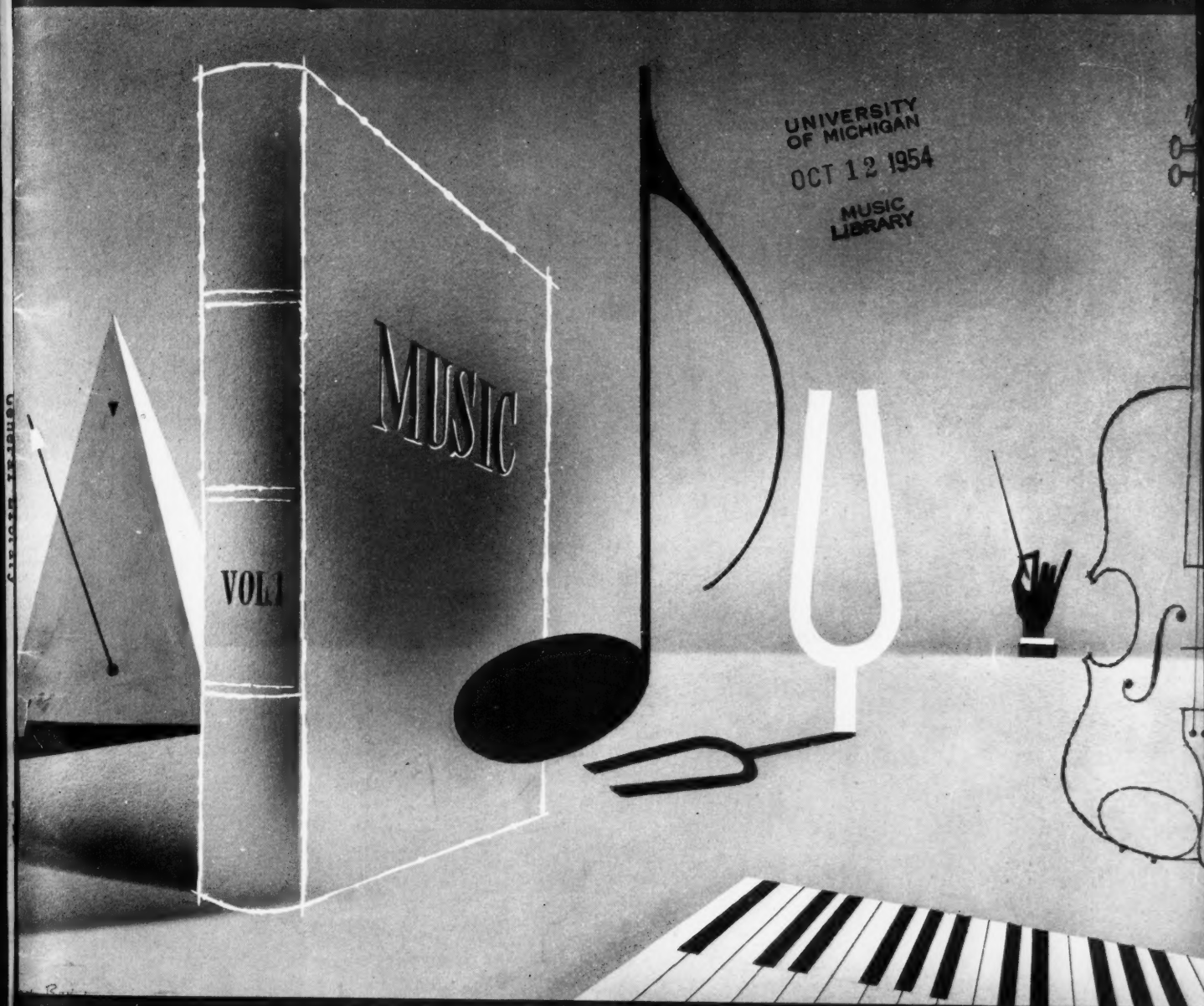


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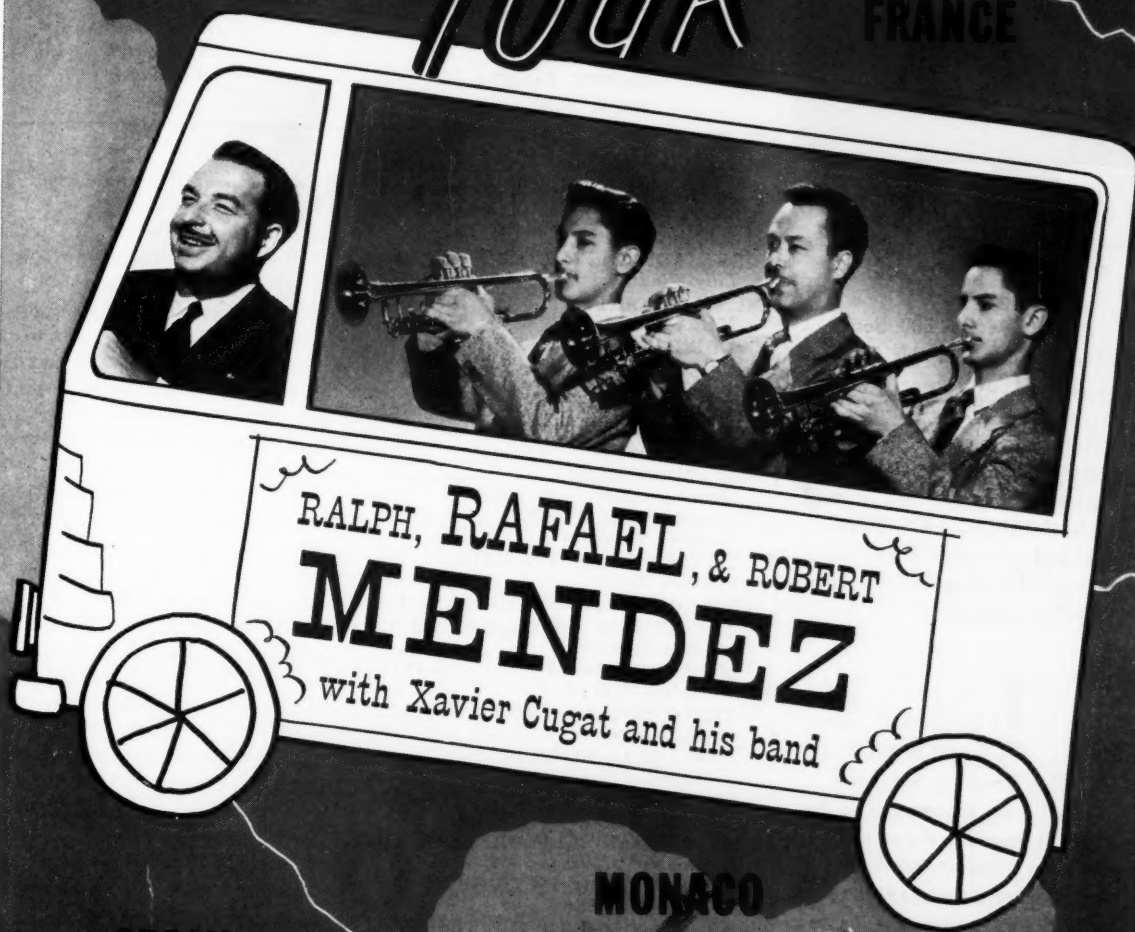
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Front Cover by Tony Roy

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. . . Talk about music

TWO NEW ORCHESTRAS have been added to the NBC symphonic series of broadcasts this season. They are the Oklahoma Symphony, which will be heard on Saturday, January 15, 1955, directed by its regular conductor, Guy Fraser Harrison, and the Kansas City Philharmonic, which will be heard on Saturday, March 12, under the baton of Hans Schwieger. The series will present the Boston Symphony Orchestra in twenty-four concerts and the Chicago Symphony in four. All programs will be presented on Saturdays from 8:30 p.m. to 9:30 p.m., EST.

PHILADELPHIANS BROKE SOME RECORDS this past summer at the Robin Hood Dell's second all-free concert season. Included was the largest crowd in the series twenty-five-year history; largest crowd for a single concert; least number of concerts postponed by rain; largest crowd for a children's concert; largest crowd for a straight symphonic concert. The total attendance for the 1954 season ran about 410,000, some 7,500 more than last year. Management is enthusiastically planning a Silver Jubilee celebration for the Dell next year, with a \$300,000 remodeling job getting under way. The money was appropriated by the City Council.

TWO NEW SERVICES have been made available to members of the American Symphony Orchestra League. One is a limited counseling service on ticket campaign and fund raising brochures. The other is an index on the availability and location of published orchestral works in the following categories: symphonies, concertos, overtures and preludes, and entr'actes and intermezzos. The service gradually will be extended to include orchestral works in other classifications.

OPERA ENTHUSIASTS ALL OVER THE NATION will have an opportunity to view opening night at the Met on Monday, November 8. The event will be telecast to a number of theaters over a closed circuit. The program will consist of the Prologue from *Pagliacci*, Act I from *La Boheme*, Act II from the *Barber of Seville*, and Act I, Scene I, and Act II of *Aida*. This is the first time the Metropolitan Opera has presented

excerpts on opening night rather than a full-length opera, but the pull of top stars' names should help General Manager Rudolph Bing get somewhat out of the red ink.

ADVANCE NOTICE FOR NEXT SUMMER'S EUROPEAN TOURISTS: The 1955 Wagnerian Festival at Bayreuth, Germany, will be held from July 22 to August 21. In addition to Wolfgang Wagner's new staging of *The Flying Dutchman*, which opens the season, the traditional *Parsifal*, *Tannhauser*, and two cycles of *The Ring of the Nibelung* will be given. For stay-at-home movie goers, there is the possibility of seeing William Dieterle's new film biography of Richard Wagner. Background scenes were taken at Bayreuth this past summer. The leading role will be played by Alan Badel of the famous London Old Vic Theatre.

MORE YOUNGSTERS ARE LEARNING TO PLAY MUSICAL INSTRUMENTS. Dr. John C. Kendel, vice-president of the American Music Conference, estimates that more than 7,250,000 young people are learning to play or participating in bands and orchestras this year, an increase of about 250,000 from a year ago.

THE NEW YORK PHILHARMONIC will open its twenty-fifth season of broadcasting on Sunday, October 10, from 2:30 to 4:00 p.m. over CBS radio. Conductor Dimitri Mitropoulos will feature a long excerpt from *Die Walkure*.

DO YOU REMEMBER ARCHY AND MEHITABEL, Don Marquis' beloved cockroach and alley cat? They've now turned up in an opera by Joe Darion and George Kleinsinger. The work is scored for three singers, twelve instrumentalists (including a honky-tonk piano), and a chorus of alley cats! The premiere performance will be given sometime this coming season during the Little Orchestra Society's Town Hall subscription series in New York. Thomas Scherman directs the ensemble. Five other new works by American composers will also be given this year.

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New Faces in new places

Boston University adds **Daniel Pinkham**, concert harpsichordist, as a teaching associate in harpsichord in the music department of the school of fine and applied arts. New visiting professor of violin at BU is **Raphael Bronstein**, former assistant to the late **Leopold Auer**. Associate Professor of Music **Lee Chrisman** moves up as chairman of the school's department of music education. . . . **Warren F. Wooldridge** moves from Indiana State Teachers College at Terre Haute to the University of Wisconsin at Madison, where he replaces retiring Emeritus Professor **Earl Swinney** as instructor of voice. He will also direct the men's chorus.

Teaching music theory in the St. Louis Institute of Music graduate school this winter is **Dr. Manus Sasonkin** of Flushing, New York. . . . **Mary Hoffman**, well-known Ohio music educator and a frequent contributor to *MUSIC JOURNAL*, is now head of the music department at Piedmont College, Demorest, Georgia. . . . New assistant conductor of the Louisville Philharmonic Orchestra is **Sidney Harth**, who moves up from his position as concertmaster of that group. Mrs. Harth joins the orchestra's violin section. **Frances Grant** is new head of the department of music education at the University of Louisville. . . . New instructor in music at the Western Michigan College of Education in Kalamazoo is **Peggy Ann Ramstad**, graduate of the Minneapolis College of Music. . . . **Howard Skinner, Jr.** has been appointed head of the music department and chairman of the fine arts division at Taylor University in Upland, Indiana. He was formerly a member of the faculty at MacPhail College in Minneapolis.

Composer **Lukas Foss** joins the music teaching staff at the University of California.

Dr. George E. Schafer, Eastman School of Music graduate, will be teaching musicology and woodwinds at West Virginia University in Morgantown, this winter. . . . New addition to Mansfield State Teachers College music faculty at Mansfield, Pennsylvania, is **Carmine Ficcocelli**,

MUSIC JOURNAL

graduate of Indiana University. . . . Returning from a Fulbright in England, **Glenn Watkins** is now teaching organ and history at Southern Illinois University, Carbondale. . . . **Ruth Krieger**, graduate of Juilliard School of Music, joins the faculty of Texas Christian University in Fort Worth as instructor in cello and theory. . . . **Dr. George Muns, Jr.**, graduate of the University of North Carolina, is now teaching musicology at Ohio University in Athens. . . . Former Indiana University teacher **Daniel Martino**, moves to the music staff of Drake University, Des Moines, Iowa. . . . **Dr. H. Grady Harlan**, editor of the Southwestern Musician magazine which recently merged with the Texas Music Educator, goes to Howard Payne College in Brownwood, Texas, as professor of music and director of public relations. He will teach graduate courses in music education, conduct classes in voice methods, and coach one of the college's vocal ensembles.

C. Sharpless Hickman, writer of MUSIC JOURNAL's monthly column on film music, has been named music critic of the Pasadena Star-News, succeeding Charles D. Perlee. . . . Two new instructors have been appointed to the music faculty at Park College, Kansas City, Missouri; **Kenneth F. Seipp** as instructor in music and director of the concert choir, and **Norman L. Nunn** as instructor in voice. Mr. Seipp was formerly instructor in music at the Edmeston (New York) Central School. Mr. Nunn is a graduate of the Kansas City Conservatory of Music.

The Royal Conservatory of Music of Toronto announces three appointments to its faculty: **Henri Temianka**, concert violinist and leader of the Paganini Quartet; **Harvey J. Olnick**, musicologist and formerly on the faculty of Columbia University and Vassar College; **Leslie Holmes**, concert baritone and former member of the faculty of the Royal Academy of Music in London. . . . **Dr. Merle Montgomery** has resigned as National Educational Representative for Carl Fischer, Inc. in order to devote more time to composing, writing, and teaching. . . . **George T. Wein**, well known jazz artist has been appointed as lecturer on the history and evolution of jazz at Boston University.

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Harry Truman's piano and President Eisenhower's harmonica have helped a lot of us to understand music for the fun of it. But they aren't the only president who have brought music to the White House. Thomas Jefferson admitted his limitations on the violin, but one of his greatest sources of relaxation was the string quartet sessions with friends. John Quincy Adams and his wife played duets together, and John Tyler often credited his composition "Sweet Lady Awake" with winning his first lady for him. Jazz on his "hot trombone" was a favorite of Warren G. Harding.

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CONTESTS AND COMPETITIONS

International Olympic Competition for a new and official Olympic Hymn to be used as a part of the opening and closing ceremonies of future Olympic Games. The winner of the contest will receive a commemorative medal and a cash prize of \$1,000. The contest is open to composers of all nationalities. The composition must be strictly original in a style suitable for performance by a symphony orchestra and may include a vocal score in the character and style of a full choral. The length must be a minimum of three and a maximum of four minutes. Contest closes December 20, 1954. Details may be secured by writing to the United States Olympic Association, Biltmore Hotel, New York 17, N. Y.

Benjamin Tranquil Music Contest, a competition for "tranquil music," is open to all United States and Canadian composers. Compositions must be from eight to twelve minutes in length, orchestrated as the composer sees fit, with the stipulation that if percussion is used, it must be of a definite pitch. The prize is \$1,000 with an additional \$200 given to the winner and three honorable mentions to cover the expenses of extracting orchestra parts from the scores. Deadline for entering is November 10. Further information may be obtained from the New Orleans Philharmonic Symphony, New Orleans 16, La.

Fulbright Scholarships in Music are available for study abroad during 1955-56. Eligibility requirements are: United States citizenship; a college degree or its equivalent; knowledge of the language of the country sufficient to carry on the proposed study; age 35 years or under; good health. Closing date for application is November 1, 1954. Information may be obtained from the Institute of International Education, 1 East 67th Street, New York 21, N. Y.



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WHAT IS "GOOD MUSIC"

Definitions of things are admittedly hard to put into words; after all of our struggles to express what we feel is exactly the right answer, cleverly and neatly pigeon-holed and irreproachably correct—most definitions somehow remain eminently unsatisfactory. One of the most difficult of all definitions required of the music teacher is this one, put to us ever anew by questing, eager-eyed youngsters as they come under our guidance:

"What is *good* music?"

One teacher we know has come up with what seems as simple and as satisfactory a definition as we believe possible to this ageless query. His answer is this.

"Good music is appropriate music: music that is suitable for the place . . . Bach is 'good' music for the church; for the night club Bach is 'bad' music. "Smoke Gets in your Eyes" is 'good' music for the night club 'bad' music for the church . . ."

Absurdly simple, isn't it? But test it—it works out pretty well!

GIVEN NAMES

ALL the composers on the left below are probably familiar to you, but can you pick out the first name of each from the list on the right?

- | | |
|---------------------|--------------|
| 1. Mozart | 1. Camille |
| 2. Puccini | 2. Christoph |
| 3. Verdi | 3. Charles |
| 4. Wagner | 4. Gaetano |
| 5. Massenet | 5. Georges |
| 6. Bellini | 6. Ludwig |
| 7. Saint-Saëns | 7. Peter |
| 8. Gounod | 8. Giuseppe |
| 9. Tchaikowsky | 9. Nikolai |
| 10. Debussy | 10. Modest |
| 11. Bizet | 11. Richard |
| 12. Leoncavallo | 12. Jacques |
| 13. Gluck | 13. Léo |
| 14. Donizetti | 14. Wolfgang |
| 15. Delibes | 15. Ruggiero |
| 16. Beethoven | 16. Jules |
| 17. Rimsky-Korsakov | 17. Bedrich |
| 18. Offenbach | 18. Claude |
| 19. Moussorgsky | 19. Giacomo |
| 20. Smetana | 20. Vincenzo |

(Answers on page 77)

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IN THIS ISSUE

THE SPECIAL BOOK SECTION, beginning on page 29, is a feature in which the editors of MUSIC JOURNAL take special pride. It has been in the making for many months and represents the cooperation of more than two hundred book publishing concerns. More than five hundred titles are included in the comprehensive listing, beginning on page 55. These are books *about* music, not printed music scores, and the titles listed are those which have been published within the past five years. The editors hope that this section will have continuing value to music teachers, librarians, and all others who want a quick means of finding that certain book about music.

THE MUSICAL CROSSWORD on page 73 is also geared to books about music, and C. Sharpless Hickman's "Movies and Music" column features a discussion of books about music in the movies, a relatively untapped field.

HOW DO YOU DEFINE grand opera and light opera? Sigmund Spaeth poses the question in his column on page 21 and offers prizes for the best answers. Send your replies in care of MUSIC JOURNAL, 1270 Avenue of Americas, New York 20, N. Y. Dr. Spaeth features a readers' question each month, so take advantage of your musical curiosity and win a prize.

HUNTING CHRISTMAS GIFTS? Norman Shavin's record column, "A Little of Disc and Data," on page 26, should be helpful. Mr. Shavin is also glad to answer queries about recordings and recording equipment. Send your questions to him in care of our editorial office.

NEXT MONTH

A special salute to that founder of the present day concert and marching band, JOHN PHILIP SOUSA, will be featured in MUSIC JOURNAL. Be sure to watch for it.

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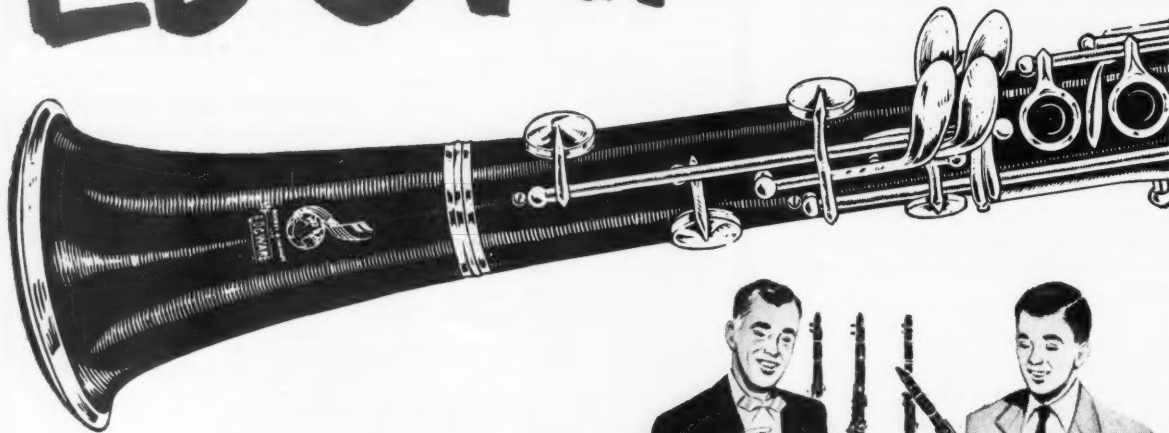
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Work For the Day Is Coming

LILLY WINDSOR

TODAY'S young singers who cherish hopes of a big-time career are entering an arena where, though there are more opportunities than at any previous age (thanks to radio, TV, and the increase of summer music festivals, operettas, and concerts), there is also stiffer competition numerically and from the point of view of preparation.

In the face of this I offer two bits of advice to the ambitious, yet-to-be-established artist: (1) Dismiss from your mind the huge number of other young people who make up your competition and concentrate on yourself alone, and (2) Be sure you are as well prepared as they.

Do your work with a good teacher—one who has properly assessed your voice range, and whose precepts make voice production easy for you. How one can tell a good teacher from a bad one is difficult to say, but generally teachers may be judged by the fruits of their labors—their pupils. Those who have helped other pupils toward success will probably be able to help you.

Practical preparation is another thing entirely. Under this I would list several things.

REPERTOIRE

Don't restrict yourself to one or two showy roles. Even though you may have Marguerite and Mimi well in hand, that won't help you win the role of Butterfly or Micaela, if you've never worked on them.

Don't restrict yourself to preparing lead roles. Music in the United

States is geared to a star-system that capitalizes on name-appeal, so it's unlikely that a relatively unknown young singer will be starred in an opera. Parts like the little milliner in *Rosenkavalier*, or Barbarina,

the serving maid in *The Marriage of Figaro*, are much more likely to fall to you, so it's a good idea to have such roles prepared. Once you have performed these parts and re-

(Continued on page 28)



Lilly Windsor, opera and concert soprano, was the first American singer to receive a contract from The Royal Opera of Rome.



MUSIC AND LITERATURE by William Michael Harnett (American, 1878)

A SMALL Midwestern art gallery can take credit for contributing its full share of exhibition news to the nation's fall art program.

"Of Music and Art," an exhibit organized by the Milwaukee Art Institute, has just closed after an exciting six weeks during which thousands of viewers acclaimed it a truly

outstanding showing of musical theme art.

This exhibit grew out of an idea conceived several years ago by the Art Institute's director, Dr. LaVera Pohl, who reasoned that two fields with such ancient and strong ties as music and art should make a "natural" exhibit combination.

The show opened September 10,

1954, two years after the first letter of inquiry had gone out to art museums, galleries, dealers, and private collectors throughout the United States and Canada. The excellent cooperation of the lenders aided the Institute greatly in organizing a music and art exhibit of real stature.

Early in the planning stage it was decided that the exhibit should have wide scope. Items were included from the eleventh century through the twentieth. To assure variety and sparkle, various art forms besides musical theme paintings and sculpture were included. Such objects as

CELLO PLAYER by Thomas Eakins (American, 1896)



PORTRAIT OF A LADY WITH A LUTE by Pietro Longhi (Italian, eighteenth century)



MAN WITH BAGPIPE and
(Two rare



IN ART

ANDERSON

rare Dresden and Meissen figurines and unusual handcrafted silver jewelry — each piece a different musical instrument — were part of the display. Signed letters and photographs of illustrious composers, manuscripts, scores, fragments, antiphonals, and many other collectors' items were graciously lent for this exhibition.

Newly acquired space aided considerably in attaining effective place-

MAN WITH BAGPIPE and Meissen figurines)



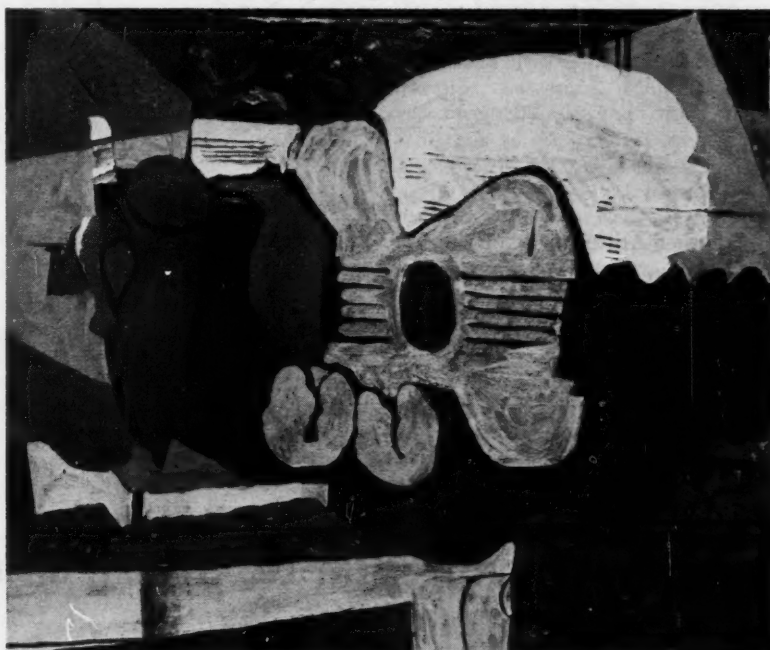
DAVID PLAYING THE HARP by Giovanni Battista Tiepolo (Italian, eighteenth century)

ment of paintings within individual rooms. During the past year the Milwaukee Art Institute's director was also appointed director of the Layton Art Gallery, and the music and art exhibit was hung in both buildings (a door apart), which made for an uncrowded installation. Instead

of striving for historical sequence when putting up the show, the staff had as its goal a colorful, exciting display, with each room or individual area holding its own. The entire exhibit allowed the viewer the privilege of a quiet, uncluttered

(Solution on page 84)

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Conducting...

Can it be taught?



GIUSEPPI ADAMI

A MUSIC student came to me recently and asked if I could teach him to conduct. Yes, I could teach him the purely technical, tangible and mechanical aspects of conducting. Yes, he could certainly learn the movements of the arms or hands which denote 3/4, common, or 2/4 time; how to indicate a "rallentando," "accelerando," "crescendo" or "diminuendo"; how to bring the various instruments in at the proper time; how to study a score. But it would not necessarily follow that, having learned all these things to perfection, he would be an orchestra conductor.

No, I do not believe that I could teach him the intangibles which *must* be embodied in the conductor. I do not believe that they are either "teachable" or "learnable." How can you teach the sense of proportion which makes possible a crescendo covering, let us say, twenty bars and climaxing into a "mezzo forte" as against that climaxing into a "forte" or "fortissimo." How can you teach the fine perception which enables the conductor to hear—*before he begins*—exactly the rate of gradual increase of sound volume which will culminate naturally and inconspicuously in a given diapason.

For a classic example of this perception, listen sometime to any recording or performance of Ravel's "Bolero." In almost all examples it is easily discernible that, from the very soft rhythmical pattern estab-

lished by the snare drum to the immense, crowning climax of the finale, there is a series of sound levels, each more "forte" than the preceding but detached in volume one from the other. In the Toscanini recording, the crescendo is conceived, it would seem, *before the very first drum beat* and continues, insistently, throbbingly, continuously to the very last chord. Each and every note seems to sound more than the preceding and less than the following one. There are no planes, no levels, no strata of sound; there is just one exciting, huge, all-encompassing sweep of music. This sense of balance, this perception, this evaluation of sounds cannot be taught.

The quintessence of that which we call "conducting" cannot be condensed into an exact science. It is an abstract quality in a person that either exists or does not. It may be developed from an inner spark. But it cannot be taught.

Natural Development

A musician whom I knew very well (a barely passable flutist) began conducting because his engagements as a flutist became less and less frequent. Eventually, he became a very adequate operatic conductor. How did it happen? Simply because that certain spark was there all along and eventually had an opportunity to develop. No one taught him.

Naturally, a thorough and complete familiarity with the score at hand is a major requisite for any conductor. By itself, however, it

does not make a conductor. Giacomo Puccini certainly knew his own scores and he most certainly was gifted with many other musical attributes. Yet he never conducted! He said repeatedly, "L'orchestra mi fa paura" (The orchestra frightens me).

Pietro Mascagni, on the other hand, was not frightened by the orchestra. But any performance he conducted was a long-range affair. Under his direction, any work stretched out far beyond the time consumed by any other conductor. Not that his sense of tempi was wrong. He just could not conduct except slowly.

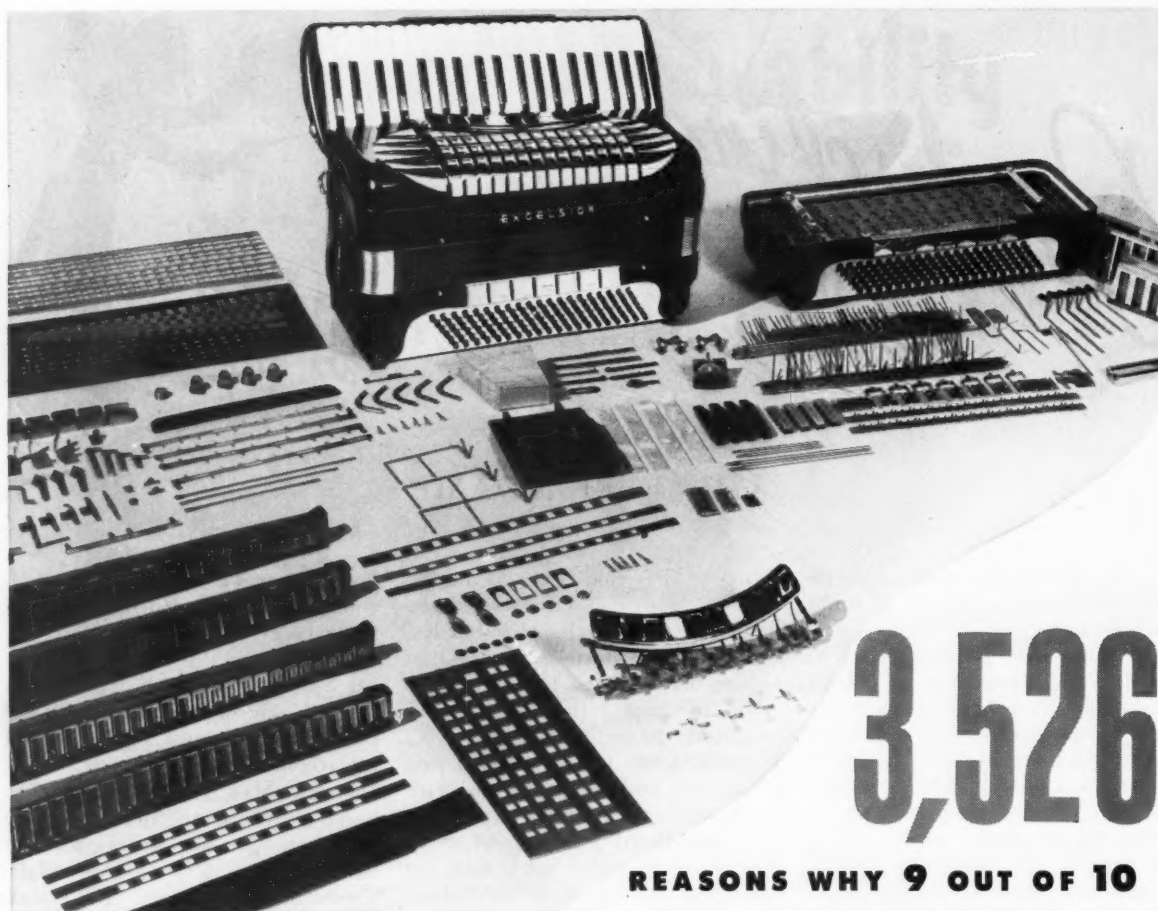
When Ottorino Respighi's "Pines of Rome" had its first performance in New York, it was conducted by Maestro Toscanini. The ovation was tremendous and the critics hailed it as the masterpiece we all know it to be. After the premiere performance, Respighi himself conducted performances of it throughout the country. They were almost failures! On his return to New York he told me of his lack of success.

"Toscanini," he said, "makes it sound impossible that I could have written anything so beautiful. When I conduct the same music I simply cannot convey to the orchestra what was in my heart when I wrote it."

This inadequacy (it would be heresy to use the word "deficiency") in the musical dowry of these men and other great musicians in no way mars their glory. Nor does it diminish their greatness in the

(Continued on page 80)

Giuseppe Adami is a well-known New York arranger and conductor, as well as a violinist and pianist.



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The Choral Accompanist



WALLY HORNIBROOK

THERE are two types of accompanists: the pianist who instinctively assumes his role in the chorus and performs all the duties expected (the "born" accompanist) and the pianist who does not have the natural ability to give and take and as a result does *not* help the chorus. Instead, he himself needs help. This discussion will be concerned mainly with the latter type and will offer some basic ideas calculated to help the choral director who has an accompanist problem.

It is essential that the pianist and the director of the chorus confer. This meeting may be as casual or as formal as desired, but several short, informal get-togethers may prove to be more successful than one formal, intensive meeting.

If it seems best, the director should give the music to the pianist before the conference; otherwise at the beginning of the first conference. Every effort should be made to create a mutual interest. Intelligent collaboration is a great time-saver in rehearsal periods.

What are some of the responsibilities of the accompanist-director team?

1. *Part-playing.* Anticipate difficult sections for the chorus and point these out to the pianist, so he will not be embarrassed in rehearsal.

2. *Musical Assistance.* Remove the blinders from the accompanist's eyes, so that he may see the *text* as well as the notes. A good example of

Mr. Hornibrook is a pianist and teacher who has had a great deal of experience accompanying professional and amateur choral ensembles.

this is the line: "In this our time, when every man must choose the evil or the good," which is written in even eighth-notes. When the average amateur chorus hears this line plunked out unimaginatively by the pianist, the director will undoubtedly have a difficult time getting an eloquent singing phrase from the singers. If, however, the pianist can shade and shape the phrase according to word importance, an oral concept of musical values as well as pitch of notes will result. The pianist must be aware that his music is wedded to the whole of the song. This positive approach may open his mind to the infinite possibilities of the desired musical nuance. This accomplished, you will not have the over-burdening task of pulling the chorus through a performance with the pianist tagging along behind.

Pitch from Chord

3. *Initial Pitch.* Fortunate is the choral director who has an amateur chorus capable of getting initial pitch from a single chord played on the piano. Many times this is not the case and the pianist must help by playing a slow *arpeggio* of the parts, dwelling only long enough on each note for the section to establish its pitch. This is less obtrusive than the too-common practice of pounding each note loudly several times. (And who knows, the altos may have lost their pitch by the time the other notes have been pounded!)

4. *Correcting Intonation.* The natural instinct of the pianist is to pound the note of a section which

has flattened or sharpened in the hope that they will hear and correct the pitch themselves. This practice is disturbing to the flow of rehearsal, and singers too often don't hear while they are singing lustily. If the pianist will wait for a breath, then quietly play the offending note, the singers will be more likely to hear their mistake. If it is undesirable to wait for a phrase end, the pianist may play the note or notes in a higher register, because these notes will cut through the singers' register. Additional rehearsal time can be saved if the important responsibility of giving and correcting pitch is assumed by the pianist.

5. *Ensemble.* One problem of ensemble which an instrumental accompanist never has to face is determining the "focus" of the beat within syllables. Words beginning with "tuned" consonants or a series of other consonants result in a fragmentary sound before the vowel. Unless the pianist knows the singing rule that *all* consonants precede the focus of the pulse and only the vowel falls "on the beat," he may be tempted to play ahead of the beat.

6. *A Cappella.* Of course if the chorus has no great intonation problem, by all means have them sing *a cappella*, as the piano tends to change the timbre of the choral sound. If the pitch is a problem and for some reason the chorus must end on the correct pitch, let the piano assist very softly. The chorus need not hear the piano throughout the number. An occasional pitch will suffice. When there are several syllables on a single chord or little

(Continued on page 72)



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The Plight of the American Musician

ERNEST BACON

"WHAT is there to complain of?" asked the patron of one of our large orchestras. "A musician needn't starve in America today as Schubert practically did in the nineteenth century in Vienna. Think of all the money spent on music today; more than ever before."

Musician. Music is said to have become America's fifth largest industry. In view of this, it is all the more astonishing that the American musical artist of today has virtually no profession. A doctor heals the sick, a lawyer argues the law, an engineer builds bridges, a merchant deals in commodities. In these walks of life, a man does what he is trained to do, and has at least a good possibility of exercising his best talents. But a man or woman trained to be a singer or a pianist has neither an opera house nor a concert hall in which to perform and further his art (and without such public exercise it can only deteriorate). A conductor may not conduct, and a composer may not compose, save in an amateur or academic way. All talent seems to end in teaching, a calling that has lost most of its purpose without outlets, and a good deal of its dignity through the overcrowding of its ranks. And the teacher knows well enough that his pupils, like himself, will have little access to the profession, but will perpetuate the round of teaching, making a prelude to a prelude to but another prelude. The American musician is then not starved in the belly but in the heart and the brain.

Ernst Bacon is composer-in-residence and professor of piano and composition at Syracuse University.

Patron. These are warm words, sir, and have an unmistakable ring of disappointment.

M. Indeed and why should they not, I am aware that it is regarded as unpatriotic to call in question our steady progress in the arts. But suppose you had diligently and expensively prepared yourself for a medical career, and knew you had ability, would you be content to let the hospitals refuse your services because you happened to have been born in the neighborhood, or because you had not the money to buy the good will of politicians in control, or because you could not put on foreign airs?

P. I happen to live in New York, where every day there are concerts of every conceivable kind. This doesn't look to me as if musicians have no outlet.

M. Most of these concerts, dear madam, are bought by the artists themselves at great personal sacrifice. The managements usually make it a condition of contract that a performer appear yearly in New York, of course at his own expense. Such concerts cost anywhere from \$1,000 to \$2,000 in the better halls. There are perhaps a half dozen virtuosi able to give concerts profitably in New York, but the rest must choose annually between the two hazards of bankruptcy and reputational oblivion.

P. Frequently I am asked to be on committees that foster the giving of prizes. There are many awards for the American composer, and I have heard more than one complaint that we are too nationalistic in our requirements for these.

M. No doubt many of these prizes have merit and are given in good spirit, but are they not in a sense artificial inducement that would have little reason to exist if the music profession were allowed to function normally and equitably. I know of few prizes in law, engineering, or medicine. In these callings the rewards within the profession transcend any possible awards from without. And had you ever served on a jury of award, you would know how difficult (almost impossible) it is to single out a pebble of genius from a landslide of competence; and how easy it is, contrarily, to pick out a work that has already the mark of political favor written on it. In the final analysis, a contest for composers looks more like an evasion of responsibility in discovering and rewarding genuine ability.

P. What do you propose in its place?

M. Commissioning, of course. The commission is but an agreement to pay for professional services, the like of which we take for granted in every transaction of business. There is presumption in nearly every contest requiring virgin works for entry; as if a single performance plus a little money (that is generally consumed in the cost of copying parts) warranted the untold labor of dozens of the nation's ablest writers. Do you suppose you could persuade fifty ministers of the gospel to lecture gratis in order that you might select one for an important paid occasion? And yet their profession is by definition the most altruistic. I am inclined to compare the motives for these contests to our national parks, our pride in which is sullied by the certain knowledge that were these areas not protected they would be abused, commercialized, and otherwise shamefully exploited. Do the Swiss, the Austrians, and the French need such parks? Hardly, for they have developed a respect for their land, lakes and forests whether these are public or private. Thus to boast a small achievement may indicate a large failure.

P. Can you deny that America has developed a half dozen orchestras that are acknowledged to be the world's finest, in addition to another two dozen of very high caliber? Surely this is proof of our enter-



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prise in this country.

M. Indeed it is, but it proves rather that we can buy instead of make. Had we developed, let us say, a chemical plant to rival and surpass one in Germany, at a time when that nation led the field, would we then have provided that only Germans might operate it or control its researches? Would we not instead have protected it at first with tariffs and then have educated our own chemists to assume control? The leading orchestras you speak of have been in existence for generations and there has been ample time in which Americans could have passed apprenticeship and taken on leadership, had patrons, managers, and the founding conductors felt their obligation to our youth and talent. But they obviously did not, and the situation remains unchanged. The American artist may hear and admire his country's great orchestras; but he is like one who is permitted to serve a dinner without being allowed to sit at the table.

P. You will be accused of an intolerant nationalism.

M. Nothing offends me more than petty chauvinism. But the converse, where the native is excluded, is intolerable. No musician would wish to deprive the nation of the music-making of artists of the caliber of Toscanini, Szell, Mitropoulos, Lehmann, Stravinsky, or Milhaud. But if you will look around and see how easy it is for mediocre foreign artists to claim experiences and successes abroad unchallenged, and to take advantage of well-meaning patrons, while talents in our own country often of equal or better quality are going begging, you will understand what I mean. As educators, we would like to see our students get into public life when they are ready for it.

P. But Americans play in our orchestras, do they not?

M. Indeed yes, but do not allow yourself to believe that an orchestra player, however brilliant, is anything more than an agent of the conductor's musical will. There are many fine artists in our orchestras, but their art becomes artisanship in the passive and will-less condition of subordination. A conductor controls eighty-eight players as fully as a pianist controls eighty-eight keys.

(Continued on page 73)

All About Music

SIGMUND SPAETH

CONSIDERING how difficult it is to write about music in such a way that even a fairly experienced music-lover can understand it, one may well be surprised at the number of successful books on the subject. They are mostly of two kinds: (1) the scholarly, authoritative works of solidly grounded musicologists, and (2) the attempts to popularize this information so that the average reader or listener will adequately grasp its meaning.

Both types have their enthusiastic supporters as well as their stubborn detractors. Obviously the serious works full of technical terms are likely to have a limited audience, yet they are absolutely essential to a wider knowledge of the art and science of music. The lighter books, often snobbishly grouped under the head of "the appreciation racket," are equally necessary to interpret the information of the scholars to an unlimited potential audience, all too ready to say "It's all over my head."

The real object of any book on music must be to tempt more and more people to listen to the music itself, with honest enjoyment the chief ideal, rather than "appreciation," much less "understanding."



Dr. Spaeth

Dale Sandifur of Chicago asks:

Can the familiar "Dragnet" theme (*dum-di-dum-dum*) be traced to an identical sequence of notes in Rimsky-Korsakoff's obscure opera, *Mlada*?

A far more obvious ancestor is the opening of Schubert's *Unfinished Symphony*. Actually the pattern is merely three successive tones of the minor scale, 1-2-3, with the first repeated.

How do you pronounce the word "pianist"?

The correct way is to accent the *second* syllable. The common mispronunciation, with the accent on the *pi*, is ugly, affected, and etymologically wrong. For the *i* in piano is not a vowel but a consonant, and therefore cannot be accented. The Italians pronounce it like a *y*; it represents the Latin *l* in *planus*, meaning flat or low, hence soft. A pianoforte is literally an instrument than can be played both soft and loud.

Can you distinguish briefly between "grand" and "light" opera?

(Autographed copies of my book, *Music for Everybody*, will go to each of the 12 people sending in the most satisfactory answers to this question. The same award is made each month to the sender of any question used in this column. Send your answer to MUSIC JOURNAL, 1270 Avenue of Americas, New York 20, N. Y.)

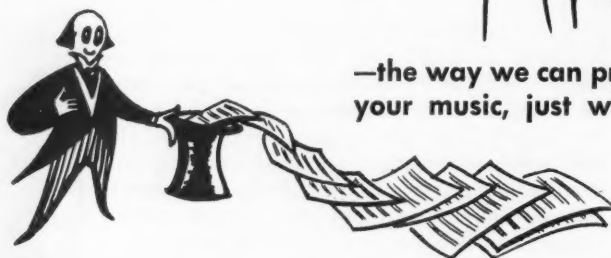
Bizet is generally credited with having composed the popular "Habanera" in his opera, *Carmen*. Some think it is a folk-song. Actually it was written by Sebastian Yradier, a Spaniard, and published in Madrid about 1840 with the title *El Areglito*, sub-titled *Chanson Havanaise*. Bizet himself was quite innocent of its origin, considering it authentic folk music.

Mrs. G. C. Lewis of Knoxville, Tenn., asks:

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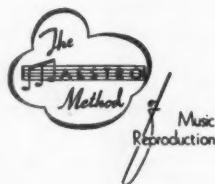
Either or both should be possible, depending on the preference and ability of the child. Participation in music of some sort is definitely recommended, but the enjoyment of listening can begin much earlier.

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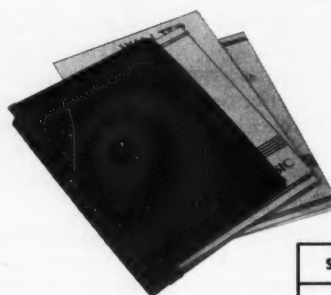
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Above: Careful supervision and individual sectional rehearsals are a "must" with the Woodworth Junior High Concert Band.

Below: A band member learns what goes on back of the conductor's desk.



IT'S BAND TIME

ROSALINE G.

MUSIC, music, music . . . all through the country it's in the crisp fall air now as school gets into full swing. Colorful bands march across football fields, keying the crowd to the excitement of a home team touchdown.

There's more to a school band these days than just marching to a stirring tune. In recent years the concert band has come to the foreground, and later on in the season there will be district and state festivals in which these bands will compete. Many states have developed a graded music program of participation in these events. Pictured here is the Woodworth Junior High Concert Band of Dearborn, Michigan, which is already looking forward to festival time. Youngsters from the fourth through the ninth grades are diligently practicing in the hope of securing a coveted "chair" in the ensemble and Music Director Clarence Hewitt has a well organized and comprehensive rehearsal plan under way.

Three earnest young trumpeters work out on a tricky passage.



TIME AGAIN!

INE G. DRAGON

In Michigan, as well as in many other states, festival judges award first, second, third, fourth, or fifth places to competing groups after totaling their point ratings in tone, intonation, rhythm, technics, interpretation, and general effect during a performance. Thus several musical groups might place first in their division (A, B, C, or D according to the school's enrollment) if their performances are equally good. Only bands which receive a "first" rating in the district festival are eligible to participate in the state contest. To be awarded the privilege of attending the state festival is a high honor and one for which all the youngsters strive.

Scenes like the ones shown here are a typical part of today's school life. Through such activities music becomes a basic part of the curriculum, and the students will remember many of these experiences they shared long after specific arithmetic problems are forgotten.

The trombones are almost as tall as their players.



Above: Loading those kettle drums has proved a headache to more than one band director.



Above: Well remembered is the cold, foggy morning when the buses appear and everybody is finally squeezed in.



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A Little of Disc and Data



NORMAN SHAVIN

HERE is the newest thing in record care for those discophiles who refuse to use an automatic record changer for their LP's and who place their discs on one at a time, for fear that the drop-mechanism may result in scratched surfaces. The new-type disc by a major firm has raised centers and edges so that the records, when dropped automatically, do not lie upon each other's grooves.

There's a yarn that disproves that all you need is an "in" with a record company to get your song recorded. An actor nursed a secret desire to be a songwriter. He submitted a song to a major record firm, and got back a form rejection slip with a P. S. which read: "Stick to acting." The rejection slip bore the signature of the actor's wife—an employee of the disc firm. . . . One record-buyer was slightly confused in his eagerness to buy a disc. He asked a clerk for "The Seven Passions of Bathsheba." What he wanted was "The Passions" by singer Bas Sheva. . . . Another record store clerk knows a female Bach lover by sight when one walks into the store. He describes them thus: "They wear no make-up, they're usually a little hungry looking and appear barely able to make it into and out of a booth." Maybe this isn't you, but have you heard these LP's?

ORGAN MUSIC

J. S. BACH, WORKS FOR ORGAN: Marie-Claire Alain (The Haydn Society, 12" disc, HSL-104, \$5.95). Actually, two of these nine pieces, representing a major span of Bach's life or his influence, are not by the king of the organ. The Concerto in A Minor is a transcription of a Vivaldi work for two violins and orchestra, and the Trio in C minor was written probably by Johann L. Krebs, the master's favorite pupil. It is enough to say that this is a magnificent collection, the outpouring of a man who dedicated his craft to the glory of God. The performance is superbly done.

PIANO

MOUSSORGSKY: *Pictures at an Exhibition*, Leonard Pennario, pianist (Capitol Records, 10", LAL-8266, \$4.95). The pianist's interpretation is a good one, but it is not the definitive performance of this idiomatic work. Moussorgsky's musical stroll comes off far better in orchestral versions, even though the piano (and Mr. Pennario) are good-humored where desired, if a bit percussive where needless. This single-in-an-album has one innovation: It includes an elaborate set of notes reproducing the Hartmann drawings which inspired Moussorgsky, with each drawing juxtaposed against a modern interpretation of the same subject.

OPERA

VERDI: *Rigoletto*, with Ferruccio Tagliavini, tenor; Lina Pagliughi, soprano, and Giuseppe Taddei, baritone (Cetra, 3 12" discs, C-1247, \$17.85). This Capitol-via-Cetra release is the fifth recorded version of Verdi's dramatic *tour de force* to choose from. This is strictly an Italian version, backed by the Cetra Chorus and the Symphony Orchestra of Radiotelevisione Italiana, of Turin. The Cetra item has moments of towering passion and affecting tenderness about it. But the principals have been surpassed on other discs. The album, a beauty by the way, contains the Italian and English libretto side-by-side. This is the whole opera.

VERDI: *La Traviata*, with Maria Callas, soprano; Francesco Albanese, tenor, and Ugo Savarese, baritone (Cetra, 3 12" discs, C-1246, \$17.85). This album (again with matched libretti) has the same backing as the

Rigoletto set, but the orchestra is described as Symphony Orchestra of Radio Italiana, also of Turin. (Did TV get lost in the shuffle?) Whatever may be lost, you have all to gain by adding this set to your collection. Nobody is going to convince me otherwise: This *Traviata* is a beauty. Phoenix-like the opera rose from the fiasco of its initial performance to become one of the all-time greats in the repertoire. The role of Violetta magnetizes sopranos, and it is without fear of criticism that I recommend this album as a memorable experience for the listener. Its poignancy radiates throughout, and Miss Callas and Mr. Albanese have lent to their roles a fervor that bursts into flame and a tenderness that smoulders.

PIANO AND STRINGS

BRAHMS: *Quintet in F Minor*, Op. 34, Hollywood String Quartet, with Victor Aller, pianist (Capitol, 12" disc, P-8269, \$5.95). Brahms first completed this as a quintet for strings, but he recast it as a sonata for two pianos, and reworked it again in its presently recorded form. This is probably its most rewarding version and while it is an eminently fine work, of sizable proportions and careful craftsmanship, it holds no great emotional interest. Recording and performance are equal to the music's merit.

WIND AND STRINGS

BOISMORTIER: Concerto for Flute, Violin, Oboe, Bassoon, and Figured Bass in E Minor, Op. 37; **NAUDOT:** Concerto for Oboe in C Major, Op. 17, No. 3, and **LECLAIR:** Violin Concerto in A Major Op. 10, No. 2, and Trio Sonata in D Minor, Op. 4, No. 3 (The Haydn Society, 12", HSL-103, \$5.95). These works by three seldom-heard composers (each died between 1762 and 1765) provide a wholly charming production by the J. M. Leclair Instrumental Ensemble. In each case, there is excellent evidence of clever use of instrumental coloring, rich veins of lyricism, and ingenious interplay among instruments. Boismortier has hundreds of works to his credit, Naudot was a virtuoso flautist, and Leclair devoted his talent mostly to literature for the violin. This is not great music by today's stringent standards; but it is eminently listenable, and is performed with clarity and sensitivity. A fine addition to the music-lover's library.

SYMPHONIC MUSIC

BEETHOVEN: Symphony No. 5 in C Minor (Music Appreciation Record, 12", MAR-81, \$3.60). This is a free record given to subscribers of the Book-of-the-Month Club's newest plan, Music Appreciation Records. One side contains the work (a good reading, too) performed by the London Symphony Orchestra, conducted by former Royal Air Force flier Norman Del Mar. The reverse side presents an analysis of the work by Thomas Scherman. This is a commendable educational approach, though some may balk at the price for one symphony. Scherman, a conductor and founder of New York's Little Orchestra Society, performed this same function as analyst at his own concerts. This particular music was picked because it is perhaps the most familiar classic. Scherman's comments are lucid and understandable.

PERCUSSION MUSIC

FARBERMAN: *Evolution* and **CHAVEZ:** *Toccata for Percussion* (Boston Records, 12", B-207, \$5.95). Faberman, who is twenty-five, writes, "I believe that many of the percussion section's individual instruments are no less solo instruments, within their own vernacular, than violins, clarinets, and trumpets." In this piece he employs various percussion items—wood blocks, triangle (with nail file), cymbals, toy drum, snare drum, tenor drum, Chinese drum. (He also uses my ear drum, which will probably never be the same again.) This is his first recorded work. It is to be hoped that his evolution as a composer will be more meritorious than his *Evolution* as a piece, which includes a humming soprano (no words), a French hornist, and six members of the Boston Percussion Group. This same group is heard in the Chavez work. It's noisy, too. ▲▲▲



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DAY IS COMING

(Continued from page 11)

ceived good notices, you can use them as reference for more important parts. And there is always the traditional show-business "break" possible. Some critic hearing you even in these small parts may single you out for praise, or some impresario in the audience may be impressed by suitability for future productions of his own.

DON'T BE INSULAR

There's more to being a singing star than just singing, so don't feel that you've done all that's required of you by being diligent in your voice study. Try to get some dramatic experience in a little theatre if there's one in your community, or in amateur theatricals if nothing else offers, or even at a dramatic school of good standing if your budget allows.

This is important, not only in opera, which is an acting as well as a singing area of performance, but in concert appearances as well. Most of the concert repertoire is still in foreign languages, not understood by much of the audience, and will gain a great deal if you are able to project it emotionally because of your dramatic approach to it. Your audience is much more likely to be moved by the song and your singing under these circumstances and your rapport with it will be more intimate and complete. These are the elements which make a concert personality beloved by audiences everywhere.

TAKE WHAT YOU CAN GET

Don't have a snob attitude toward either yourself or music. No one ever was harmed by singing in the chorus. The voice is a physical thing and has to be used, so when a chance comes along, take it. This applies to operettas, for which there are fortunately an increasing number of stages and a rapidly growing audience during the summer season.

CHURCH SINGING

A choir job is admirable experience, for it is almost the only way in which one learns oratorio, and experience in singing oratorios is one of the few ways in which young singers may find soloist engagements

with symphony orchestras.

**WATCH AS WELL AS LISTEN
 TO ESTABLISHED STARS**

Attendance at concerts or opera, whether in large communities or small ones, usually means the opportunity of seeing some of the top stars in the music world. Again, it doesn't pay to be insular by merely listening to them, since their voice is your special interest. Watch their acting in opera, or their behavior in concert—how they project a song, how their charm or flair reaches the audience, the manner in which they carry themselves, their stance, their clothes, their grooming. These are valuable clues to you in developing your own stage technique.

There is of course much more to be learned by the singer who is just approaching the performance stage of her career, but the five points discussed are basic and will furnish the proper craftsman-like attitude so that, as you feel your way in the art world of which you intend to become a part, you will discover many other points of view that will help you capitalize on opportunities and develop as an artist. In short, to paraphrase the title of an old hymn, "Work, for the day is coming"—the inevitable day when that work will pay dividends and you will find your foot firmly planted on the ladder of success, with all the future gloriously open before you. ▲▲▲

**"We're In
 The Money"**

OLD MUSIC never fades—it just keeps on earning money. In a recent accounting, "Oh, You Beautiful Doll" brought in \$1,681.24 in royalties for the heirs of the composer, A. Seymour Brown. A hit of the World War I era, "If You Talk in Your Sleep, Don't Mention My Name," earned \$1.10, a recent royalty report showed. Other hits of decades ago and their earnings in the same accounting are "Moving Day in Jungle Town"—6 cents, and "I'll Do It All Over Again," which earned—2 cents.

Books About Music

WHETHER you are a serious musicologist seeking an obscure musical date or a once-in-a-while pianist intent on a game of musical charades, chances are you have consulted a book about music. Now nobody would argue for a minute that the printed word is any substitute for music itself, but those many thousands of books written about this least tangible of the arts have helped a lot of people to enjoy and broaden their musical knowledge.

Readers frequently complain, however, that they cannot find specific information about a special subject in which they are interested. Unless they live in a large metropolitan area, local libraries are of little assistance. Sometimes they write to schools, publishers, or individual musicians in search of information. MUSIC JOURNAL receives many such requests, and staff members gladly try either to answer the question posed or refer the writer to an authoritative source.

Out of these reader queries evolved the following section on "Books About Music," with its comprehensive listing of publications printed within the past five years. We sincerely hope that the list of book titles and the special articles will be of value to all readers—teachers, students, performers, and those many people who by their own modest admission are "just interested in music."

THE EDITOR

Our Growing Wealth in Books About Music

Chances are that if a man of the Renaissance returned to earth today and landed in the United States one of the things that would impress him most would be our growing wealth in books. And if this man happened to be interested in music, his wonder would no doubt be even greater. Almost daily our position improves. More and more the products of serious musical scholars are being printed and made available; historical editions are appearing in increasing number; and translations of works from other languages are becoming more numerous. More and more creative musicians are writing about their art for other musicians, scholars, and the ever-increasing audience of serious "appreciators." More and more educators and creative writers are turning out carefully developed and imaginative music books for parents and children.

The gain is not only quantitative. Contemporary products for the most part are more readable and more interestingly written. Scholarly writing while losing none of its rigor and criticalness tends to take the potential reading population more into account, and as a result the circle of audience for such books is ever widening. Technical books—books on harmony, counterpoint, orchestration, and so on—are also being written more from the standpoint of prospective consumers. Popularizations—books intended for general readers—are improving in content and communication. Oversimplification, unwarranted dramatization, sentimentalization, quasi analysis, and questionable motivational and recall devices are giving way to carefully drawn generalizations and simple, straightforward presentation of facts and interpretations. More and more research, detailed planning, and creative effort are going into the preparation of music textbooks for public schools, and increasingly specialists from various fields are working cooperatively in the development of these books.

Our man of the Renaissance would undoubtedly be struck by the beauty and general attractiveness of present day music books. The pleasing jackets and book covers would probably catch his eye first, but he would be no less impressed by what lies between the covers—page layout, composition, art work, and general design and format.

The books listed in the bibliography of this section stand as irrefutable evidence of our growing wealth in books about music, and the articles by those scholars, musicians, and educators who have so generously contributed to the section provide eloquent testimony as to the quality of contemporary writing about music.

JACK McLAURIN WATSON
GUEST EDITOR



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This is a book for home or classroom use that will be a joy to children and adults alike. Every song in it has been chosen for its musical beauty and lasting interest. All are easy to learn and easy to teach.

The challenging text serves as a guide in helping children to express music creatively. Some of the songs lend themselves to interpretation in rhythmic movement or dramatic play; others, in free or patterned dances; still others, in the playing of instruments.

SONGS TO GROW ON is beautifully illustrated in five colors, with more than a hundred drawings by David Stone Martin, which make it an enchanting picture book as well. Florence White's piano settings are inventive and gay, yet simple enough for anyone.

Beatrice Landeck's experience covers almost twenty-five years of teaching in elementary and nursery schools and in teacher training colleges. She is now on the faculty of The Mills College of Education in New York City.

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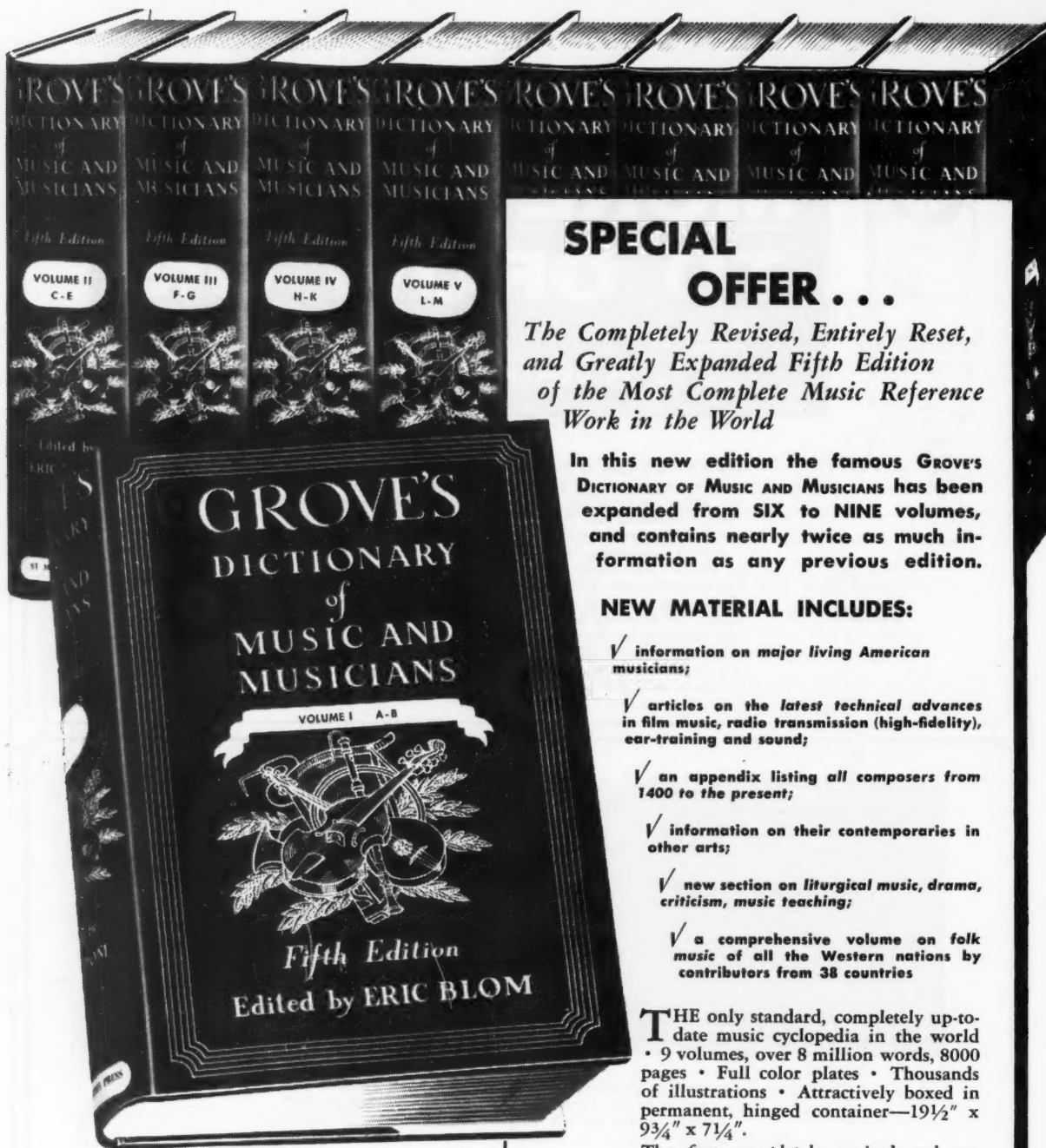
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The Musical Amateur Should Read A Book



JOHN H. MUELLER

THE proposition in the title is not quite so facetious as it may first appear. There is an influential school of thought that declares that "music is music"; that it should be permitted to speak for itself, and need not seek the aid of literary analysis to amplify its message. Anecdotes from the lives of composers, program notes, and even some of the musicological disciplines are said to incur the grave danger of directing attention "outside the picture" and diverting it to things that are trivial and irrelevant. But there are several reasons for summarily rejecting the implications of such aesthetic isolationism.

In the first place, the leading composers themselves did not trust their music to speak for itself. From Gluck, Rameau, and Rousseau down to Copland, Harris, and Schoenberg composers have defended their styles and launched their musical innovations with a literary accompaniment in order to render them comprehensible. The composer obviously expected some of us to read and become scholars on the side.

Second, in reacting to music, as either listener or performer, we develop such a diversity of taste and interpretation that we begin to compare compositions with one another in order to make the differences plausible to ourselves. We inevitably start assigning psychological, social, and economic reasons for the observed diversities. In this man-

ner systems of aesthetics are born in terms of which we listen or perform.

Third, there is such a thing as "directed listening" and guided interpretation. Not all music is in the dead symbols; much of it is in unconscious tradition. Toscanini, Stokowski, and Münch accompany the naked notes with an aesthetic philosophy which is very real, and is not eliminated by the naive assertion that "I have no aesthetic philosophy, I allow the composer to speak."

Finally, it is psychologically impossible to perform, interpret, or listen with an empty mind. No discipline—not even art—lives alone, nor can it be insulated from the impact of diverse neighboring activities that are nominally separated from it. In fact, they actually enliven our appreciation rather than detract from it. It is only a question of the content of this supplementary erudition with which to maximize our musical enjoyment.

Books Spare Time

In this respect no person is self-sufficient. Everyone benefits from the experiences of others more competent than himself. This is efficiently done by "literary" contact. Books are the frozen wisdom of the age. By means of them one may span time and distance and be transformed from a provincial person into a cosmopolitan and cultured citizen.

How can the amateur musician profit from this cultural legacy impounded in books? Let us first an-

swer the question as to who the amateur is.

He (or she) is of course somewhere between the outright professional and the unpretentious lay listener. He differs from the mere listener in that he possesses some performing skills, and from the professional in that he cultivates music for the fascination of it rather than for economic gain. For this privilege he is often envied by the harried professional who becomes a slave to his instrument, has "no time for reading," and may suffer from "professional fatigue" when he must put professional duty ahead of musical delight. This amateur plays in the community and institutional orchestras, presides at the organ in the church, and performs under many semi-public circumstances. As a child he afforded the professional music teacher his employment; as an adult, he has membership in important study groups, and is among the most reliable patrons of musical affairs as ticket-buyer and community worker. Being without professional responsibility he may cultivate a little scholarship to enliven his musical perception. He has been called the indispensable "core" to our musical existence.

If the amateurs constitute a reliable and perceptive audience for musical performance, they are not always taken so seriously by the authors and reviewers of books. Works written for such readers often reap a poor review since such books bring nothing particularly new. This is, of course, a result of the fact that

(Continued on page 53)

John H. Mueller is author of The American Symphony Orchestra and a member of the faculty at Indiana University.

Music Textbooks Foreshadow Our Musical Future

NELSON M. JANSKY

YOU would not be a reader of this magazine if you did not believe that music is a fine thing. For, indeed, this is a *music* journal.

Perhaps you will go a step further and agree that music textbooks have an important part to play in the making of a musical people and a musical world. You know that a musical world is a congenial world for those of us who make our living or seek our deepest satisfactions in music.

Music textbooks are known by various terms. Years ago they were commonly called "music readers." Ostensibly and primarily they are song books used in the grade schools. In actuality they are more than this—they are complete courses of study by means of which the child is literally "brought up" with music from his first day at school through his early teens. At least this is so in the normal, well-organized curriculum.

But just how important are these music textbooks?

Well, the following observations are those of a partisan—one who has personal reasons to be greatly impressed by the rôle of the school song book in the life of our times. Thus you may discount certain claims and enthusiasms. Nevertheless, there are solid grounds for the conviction that no other factor can do so much for the musical future of the nation as the organized material which is placed in the hands of the children who attend our schools—public, private and parochial. Consider! Through at least eight years of an

awakening and developing personality, the young citizen is encouraged to enjoy various musical experiences and learn basic musical skills which, for better or worse, furnish the foundation of his future musical awareness. It is difficult to imagine influences which could be more significant than these.

How would one go about explaining what a series of music textbooks consists of and what are the reasonable hopes of those who make them?

Assume that you represent a publishing firm which produces these books. You will be amazed how difficult it is to define what you and your company do for the good of the world. When you try, you soon will realize that outside of your own circle not much is known about your special field.

Special Field

Perhaps you are traveling by train to one of the divisional meetings of the Music Educators National Conference. Or you may be sitting in a hotel lobby, "taking a load off your feet" after standing around talking with professional friends. Then, again, you may be listening to the now fabulous institution, the "lobby sing"—a convention custom observed by school music teachers at the end of the day, when they gather informally in the lobby of the hotel to sing familiar and well-loved songs just for the pleasure of singing. Never do busmen enjoy a busman's holiday as do music educators!

It is interesting to watch the "outsiders"—the traveling salesmen, the vacationers, the hotel help—as they

are unexpectedly engulfed by these full-throated festivities. At first they are a little stunned, not knowing what it is all about. Then they begin to grin and eventually start sounding their own vocal chords. "Golly!" they say as the music keeps coming. "They are singing in *harmony*, too. Great stuff! There should be more opportunities to do things like this."

Whether sitting in the hotel lobby or riding on the train to the convention, you strike up a conversation with your seat neighbor, who happens to be a stranger. He is a businessman, a doctor, or an electronic technician—anyway, a taxpayer. In the easy way of travelers, you start to talk about your respective callings.

"I am from Pennsylvania," the taxpayer answers in reply to a question more implied than asked. "What line did you say you are in?"

"Music publishing," you answer. "That is, song books for schools."

"Oh!" Then a long silence.

Of course it develops that everybody is interested in music, especially your temporary companion, who seems to be recalling what he wishes he had done in music in his younger days. His six weeks taking piano lessons, later abandoned. His learning to find "Do," reciting the key signatures, and singing in a chorus at graduation time. Trying out for the college glee club, but later giving it up. Maybe an early desire to play the cornet, never realized.

Perhaps your companion will ask some more questions about school song books:

"What do kids sing in school today—popular songs?"

(Continued on page 70)

Nelson Jansky, member of the staff of a national book publishing house, is well known to music educators.

The Composer Seeks a Style

HALSEY STEVENS

ONE problem that seems, not unnaturally, to concern every young composer is that of expressing his musical ideas in a purely individual fashion. He is not content with couching them in a language lucid and concise, with searching for the most credible means of fulfilling their implications, with striving to attain a measure of that inevitability without which no valid work of art can exist. He feels, instead, that each new composition must reveal its composer in the way that the *Eroica* says Beethoven, *Tristan* says Wagner, *L'Histoire du soldat* says Stravinsky.

It is understandable that the young composer may be impatient. When he looks back over the course of musical history he sees that the mature works of the most significant composers without exception establish their creators as individuals largely through the manner of their expression. But what the embryo composer overlooks is that all these composers of the past were once youngsters, most of whom wrote in the styles of their predecessors and only gradually developed a personal language through their continued search for the most appropriate way of saying what they had to say.

The logical sequence is for the musical idea—the first creative step—to suggest the language. To search for a style first, and then devise things to say in it, appears to be a retrograde form of logic. It must

be admitted that a superficial study of the music of this century may lead to the impression that it has no roots. It is easy to decide that since Webern, Hindemith, Milhaud, Hába, and John Cage pursue utterly dissimilar paths, there is no common ground in this music. But if the work of these composers and their contemporaries is examined in its chronological sequence, it may be seen that each of them is an outgrowth of what we call the “mainstream” of music, and that in the perspective of time most of them may appear to be rather closely related.

Debussy set the whole thing off with a reaction against nineteenth-century Romanticism and a natural and environmental affinity for the Impressionist painters and the Symbolist poets. In an attempt to trans-

fer to sound the esthetic aims of these workers in the other arts, he arrived at a suggestive, highly perfumed style which expanded traditional harmonic procedures almost to the breaking point. In the process he discovered that tonality thus weakened no longer justified the closed forms contingent upon traditional tonal relationships, and his forms became loosely organized and frequently dependent for their logic upon pictorial or literary elements. His explorations recognizably touched most of the younger composers of the first quarter of the century, especially Stravinsky (who combined Impressionism with a redeeming strain of Russian nationalism in his early works), Bartók (who amalgamated with it elements of Hungarian and other peasant music), and Manuel de Falla (whose music was strongly colored by the *cante jondo* of Andalusia).

The Romantic tradition itself was continued in the early music of Schoenberg, whose language stemmed from the hyperchromaticism of Wagner, though he himself maintained that he had been most strongly influenced by Brahms, Beethoven, and Mozart. Like Debussy, Schoenberg found that formal problems arose whenever tonality was weakened (though the perpetual modulation in *Verklärte Nacht* is procedurally remote from the unprepared, unresolved dissonance in Debussy). Eventually he sought a solution in the organizational force of a twelve-tone “row,” out of which were to be derived all the melodic and har-

(Continued on page 49)



Halsey Stevens is a distinguished American composer and author of the recent book, *The life and music of Bela Bartok*.



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CAREERS IN MUSIC

RAYMOND KENDALL

FORTUNATELY for all concerned, the haphazard phase of preparation for music careers in America is about at an end. This is another way of saying that the music profession is becoming stabilized and that it is possible at the present time for a young high school student, or anyone else for that matter, to evaluate the profession of music and to have a clear idea not only of the probable opportunities for employment, but also of possible earnings, the knowledges and skills required, and the personal qualifications needed for probable success in a music career.

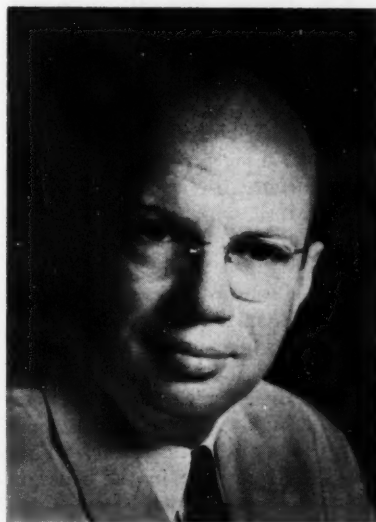
Also, insofar as the basic training is concerned, it is immaterial whether or not a young professional wishes to end up in serious music (that is to say as a member of a symphony orchestra, a college teacher of music, or a band director) or to enter the field of popular music (as singer, pianist, arranger, or conductor). The premium is still high upon talent and well-rounded training in both the technical and the theoretical aspects of music.

In addition to careers directly in music there are such related fields as music librarianship, music criticism, and certain phases of the music industry itself. Radio and television are also important fields for the would-be musician to consider.

Now as to the qualifications and careers themselves. There is no profession, except perhaps medicine, in

which basic physical and mental health are more important. The practice of teaching, creating, or performing music must necessarily involve the whole body and mind of the individual. Therefore a sane and well-adjusted attitude toward the profession of music itself and its relation to the musician's family, his home and his friends, is something which everyone entering the field must understand. Parallel with this, of course, is an innate and genuine musical talent. Not everyone has such a talent and there can be great enthusiasms in music without any capacity to reach professionally qualified levels. A person without such talents would do well to remain an enthusiastic amateur, leaving his more talented friends to become professionals.

Teaching careers in music beckon



Dr. Kendall is Director of the School of Music, University of Southern California at Los Angeles.

to young musicians. There will continue to be a great demand in most states for teachers in public schools, parochial schools and, as the great wave of postwar students reaches the upper levels, for college and university teachers. There is a myth abroad that anyone who is qualified to teach can teach anything, given a little time and study. If this be true in any phase of the teaching profession, I would submit that it is probably least true in the field of music, because a teacher without some performing skill on an instrument or in voice is at an unbelievable disadvantage as a teacher of music.

Many teachers find it desirable and useful to combine teaching with some concert giving. This is often satisfying, since concert careers as full-time music occupations are almost dead. Only a very few have any chance of big careers in the concert field. However, the ability and capacity to give fine performances is a wonderful adjunct to the career of teacher, composer, or conductor. The average earnings for teachers of music in public school systems or in institutions of higher learning will range between \$3,000 and \$7,000 for a ten-month year. Those who teach voice or instruments privately may make considerably more, though the amount of income is subject to approximately the same kind of fluctuation as that of a salesman on commission—there may be very good years and very poor ones.

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(Continued on page 46)



The Concept of STYLE IN MUSIC EDUCATION

JAMES L. MURSELL

THE concept of style furnishes an exceedingly valuable focus for integration and organization of music education. It is, of course, elusive, and any attempt at a formal definition would be unprofitable. But its general meaning is reasonably clear, and about this there would probably not be much disagreement.

By the style of a piece of music we mean those characteristics on which its unique expressiveness depends. So understood, the concept of style is very inclusive—much more so than is commonly realized. One contrasts, for instance, the dense contrapuntal texture of Bach with the lean, sparse counterpoint so often found in Handel; the type of writing that appears in *Il Trovatore* on the one hand, and in *Tristan* on the other; the music of the Baroque and Romantic periods; and so on. These are familiar instances of differences that are called stylistic.

But the concept of style carries far beyond such application. Every authentic piece of music, even the simplest and most naive, has a style of its own. This is true of the Negro spiritual, the sea chantey, the North European folk song. Every such

James L. Mursell, a distinguished educator and author of a number of books on music, is chairman of the Music Department at Teachers College, Columbia University.

piece of music somehow sounds like what it is, and it does so because it has definite stylistic characteristics. It has been said that no composer can write eight measures without signing his name; that is, without writing in his own distinctive and peculiar way. The same is true of all human beings who have ever created authentic music, even though they may never have given a thought to the technical aspects of what they were doing, but have merely undertaken naturally, simply, and directly, to say something in the medium of tone and rhythm.

Not an Abstract

The reason why all authentic music possesses definite stylistic characteristics which are, indeed, of its very essence is that all authentic music is expressive. Music is precisely not an abstract, formal geometry of tone and rhythm. It is essentially an expressive utterance. Music which is devoid of expressive content and meaning is not authentic music at all. It is pseudo-music. Harmony exercises where the only problem is to comply with certain rules, manufactured school songs where the only purpose is to provide drill on this or that notational item, are examples of pseudo-music, non-authentic music. They are devoid of style in the sense in which the word is used here, because

they are devoid of expressive content and meaning. For style necessarily involves expressiveness, and expressiveness essentially involves style. The two concepts, as we shall presently see, are not synonymous. But one cannot have either without the other.

This way of thinking has rich implications for music education. Let us consider a few of these implications.

1. *The staple content of music education at all levels and in all its branches must consist of authentic music, expressive music, music possessing a characteristic style.*

We wish to introduce young children to the art of music. How can this best be done? Certainly by bringing them music with a genuine appeal and significance of its own, for the appeal of music itself has an educative influence far greater and more vital than can be attained by any pedagogical method. We wish to help specialized music students to make progress as singers, pianists, violinists, and so forth. Once again this will be accomplished best by helping them to learn and grow through the study of music that has a power and a life of its own. We propose to set up the study of what is most unfortunately called "music theory." Here, experience has abundantly proved that an arid approach by way of textbooks and formal drill

(Continued on page 53)

Style Analysis in Music History

ROBERT U. NELSON



FORM in which biographers of musicians often cast books, monographs, and articles is *The Life and Works of X*. The first section customarily gives the details of X's life; the second section describes and analyzes his compositions. In such writings, the approach used in analyzing the compositions themselves, when carried out in a scholarly and systematic way, is currently known as *style analysis* (or style criticism, or historical style criticism).

Thus, style analysis is a means of investigating and describing the essential nature of musical compositions themselves, as opposed to research having to do with accessory, background facts. The origin of this kind of study may be traced to two books which appeared simultaneously about forty years ago. One, *Style in Musical Art*,¹ is a collection of essays reflecting a strongly personal viewpoint, and taking a somewhat narrow conception of the term *style*. The other, *Der Stil in der Musik*, contains not only a broader view of style but also a more systematic approach, and is one of the principal bases of modern style study.²

The function of the style his-

torian is to identify and characterize musical styles in a wide variety of manifestations, among them the styles of individual composers, of schools, of races, of countries, and of periods. The analysis itself operates on two main levels, the objective or *technical* level, and the subjective or *imaginative* level. In one, traits of a purely musical nature are analyzed, such as chromatic harmony, dotted rhythms, and imitative polyphony. In the other, characteristics of a more intangible, often psychological, nature are apprehended — refinement, grandeur, and tranquility.

An example of stylistic description based upon precise and technical observations is Bukofzer's analysis of Torelli's baroque concertos. Speaking at one point of the "typical mannerisms" of these concertos, Bukofzer writes of

extremely prolonged upbeat patterns, impetuously driving rhythms, triadic themes that clearly set the key, and three chordal "hammer-strokes" on the tonic or I-V-I which drastically signal . . . the beginning of the ritornello.³

In contrast to such technical characterization—indeed, at the opposite pole from it, one may think—is the other kind of stylistic description. When Láng calls Mozart's *Entführung* "light, sunny, pleasing, sentimental, fantastic, and filled with wondrous music," he is speaking in imaginative terms to explain to us the spirit of the late eighteenth-cen-

tury *Singspiel*.⁴ Both men are talking about musical style, but Láng's general and imaginative manner diverges sharply from the specific, technical sense of Bukofzer's statement.

Both kinds of description are important in historical research, and each tends to supplement the other in analyses of musical style. The interdependence of the two approaches was recognized by Adler when, after describing them as, respectively, *analysis of form* and *analysis of content*, he urged their "reciprocation and correlation" in order to arrive at "authentic style criticisms of a higher order."⁵ This merging of the technical with the imaginative is difficult to achieve, yet not to realize it may mean an unbalanced portrayal. Too much emphasis upon the purely technical is likely to result in an account which, however accurate, lacks relationship to human beings and the totality of life. Such writing becomes too coldly scientific aptly to describe one of the fine arts. On the other hand, too much emphasis upon the purely imaginative may well result in passages which have little interest for the musician, or even the intelligent amateur, because of their aspect of dilettantism.

As indicated at the outset, style descriptions are usually associated in current writing with other facts

(Continued on page 52)

¹ C. H. H. Parry, *Style in Musical Art* (London: Macmillan and Co., Ltd., 1911).

² Guido Adler, *Der Stil in der Musik* (Leipzig: Breitkopf und Haertel), 1911. For references to Adler's later study of style analysis, and a summary of the principles of his method, see his "Style Criticism," *The Musical Quarterly*, XX (April, 1934), 172-76.

Robert U. Nelson is a member of the music faculty of the University of California at Los Angeles.

³ Manfred Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton, 1947), p. 228.

⁴ Paul Henry Láng *Music in Western Civilization* (New York: W. W. Norton, 1941), p. 667.

⁵ "Style-Criticism," *The Musical Quarterly*, XX (April, 1934), 173.



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America's Music Inferiority Complex

WILFRED C. BAIN



RECENTLY there has been a season of professional mourning over America's assessed unfavorable position in the cultural affairs of the western world. New citizens and visitors from other lands are quick to make inevitable comparisons between musical experiences here and the usual opportunity elsewhere. It is maintained that in the history of the world, America is a relatively new country, and while it has vigor and vitality it does not have the wisdom or culture of older nations.

The professional mourners are quick to discover what appears to be a cultural lag in music—the obvious lack in America of opera houses and companies producing opera. It is pointed out that in Italy before World War II there were 100 opera houses serving the musical needs of 45 million people. 60 million Germans could attend operatic performances at 85 opera houses during an eight month's season. The operatic picture in France was similar to that in Italy and Germany.

Here in America, there are two major opera companies. 160 million people in this country have only the relatively short operatic

season of the Metropolitan Opera Company and the New York City Center Opera Company to satisfy the needs of the general opera loving public on the East coast of the United States. Other cities in America have short opera seasons. They include Cincinnati, New Orleans, San Francisco and Chicago.

If this unhappy comparison were a key to the musical culture here in America, all music lovers should of necessity join the ranks of the mourners. However, there are many things in the arts of which Americans can be proud. Americans are not unsympathetic to the arts. Their contribution to literature, painting, music, architecture, theatre, and the dance can refute charges of disinterest and neglect. In the music field alone, Americans can be justly proud of the report of the American Symphony Orchestra League. This league reports that there are now 938 professional and amateur orchestras in America. One of the best known of these is the New York Philharmonic Orchestra, which is heard over radio by from 10 to 15 million people per week. *Opera News* in 1953 made a survey of groups organized for the purpose of presenting operas. There were listed 385 such groups in 47 states. Of this number there are 80 organized amateur and professional opera com-

panies presenting full-scale performances yearly. The opera workshops in colleges and universities are making an enviable record in the production of opera and the education of young personnel.

In 1953 Albert Luken reported to the annual meeting of the National Association of Schools of Music that of the 202 colleges and universities holding institutional membership in the Association, 102 had opera workshops. Within this group, 205 performances of complete operas were given, of which 150 performances were of contemporary works.

It is a known and accepted fact that the paid admissions to serious music performances exceeded the gate receipts of professional baseball—and that by some 5 million dollars.

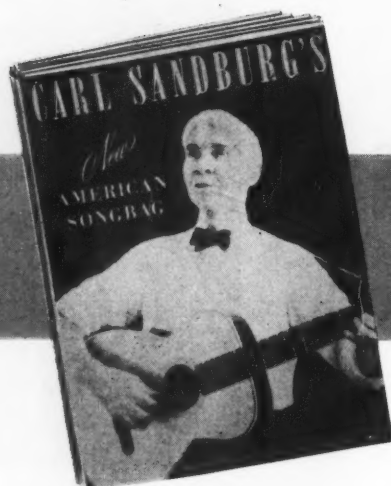
The music industry reports that 24% of the recording sales of 1953 were of classical music and that of the 10 best record sellers, two symphonies were listed.

Recently a high educational official from a western European country visiting one of the American mid-western universities, commented on a collegiate operatic performance he witnessed here. His comment was that there should be no cultural inferiority complex on the part of Americans.

(Continued on page 50)

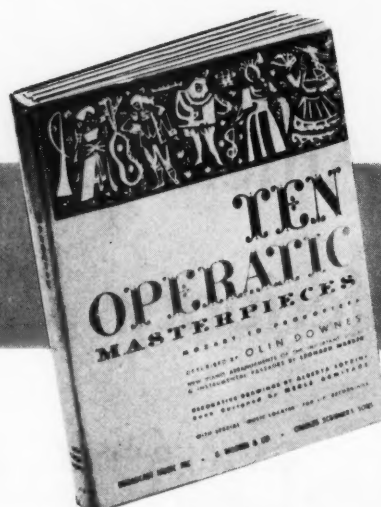
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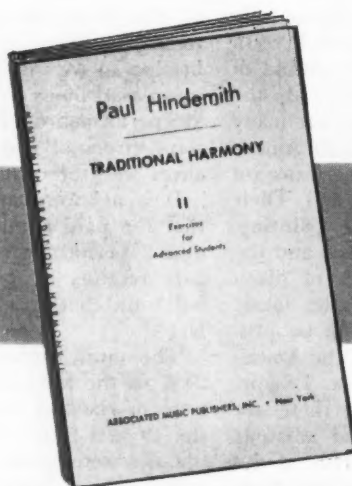
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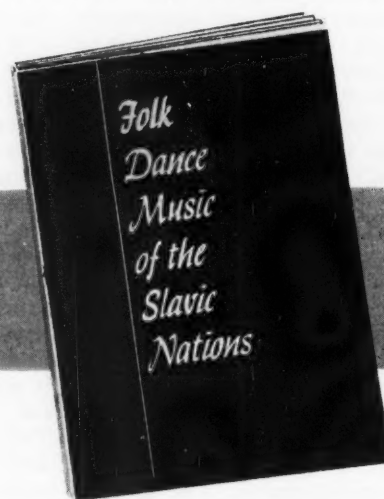
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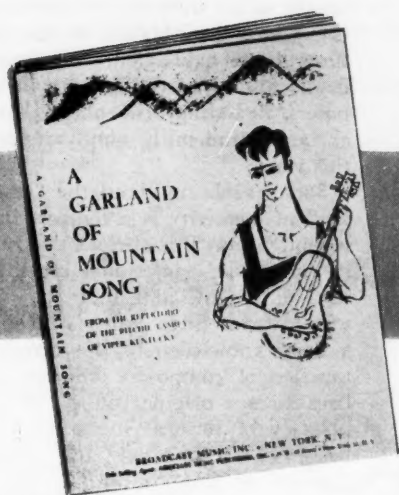


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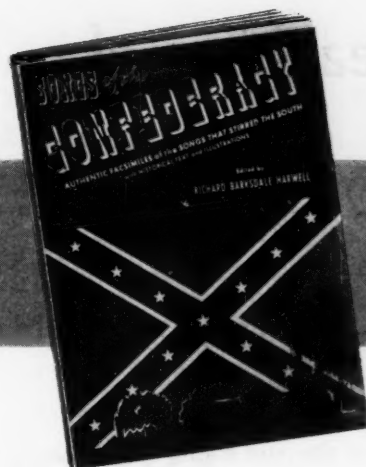
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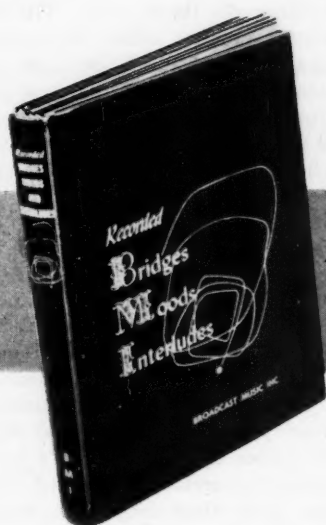
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An Approach to the Teaching of Theory and Composition

HOWARD A. MURPHY

STYLE is one of the most elusive elements in any of the arts. It is relatively easy to recognize but exceedingly difficult to isolate or to define. Style is determined largely by three factors: time, place, and author. Roughly, it may be defined as the unique and personal manner in which the composer uses the musical materials of his time according to his ability, taste, and nationality. However, the interaction of these elements of style is so complex that their sum is never equal to the whole. Ultimately, the basis for stylistic judgment is enlightened taste and hence, while its components are relatively objective, judgment about it is largely subjective.

Differences in style are due to adjustment to different media, goals, and conditions. The style is good when the composer's means are perfectly adjusted to his ends; otherwise the style is bad. On this point Parry says concisely, "The perfect style is that which is perfectly adapted to all the conditions of presentment."

II

Theory may be defined as a description of *what* materials the composer uses. This description of materials may be approached in two ways—from either a theoretical or a practical standpoint. The first approach is traditional, rigid, and often non-functional. The second is new, flexible, and practical. It is based on the belief that music

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theory tells how music has been written in the past and that its aim is to present the common harmonic practice of the eighteenth and nineteenth centuries. The recent Juilliard Report exemplifies this philosophy, as do the courses in the Eastman School of Music, in Teachers College, Columbia University, and in many other institutions. In fact this is the new trend in the teaching of theory whose creed is that the best teacher of musical structures is music itself.

III

When "theoretic" instruction is based upon practice rather than upon theory, an understanding of style becomes essential because this new musical approach is essentially stylistic. Thus musical taste is developed through a recognition and an understanding of style, and this stylistic sensitivity is equally important to both the student and the composer. Dickinson goes even further when he says, "The inculcation of a profound consciousness of style is the final objective of higher musical education embracing all others."

Such an approach is equally valid in the teaching of composition, if indeed it can be taught. A well-known composer said recently, "No, I do not believe in the teaching of composition any more. He who is destined to be a composer will be in spite of what he is taught. Of course every musician must study elementary theory, but composition is different. You cannot learn to be creative." (Note use of the word

"theory" again.) This viewpoint is at variance with the one which holds that, irrespective of creative ability or impulse, composition should be taught to all students for the pleasure which is inherent in the art through self-expression. The statements and practices of many composers, including Schoenberg, Krennek, and Hindemith, amply support this view.

Such quibbling about the "teaching" of creativity is a tempest in a teapot. Surely it is obvious that only *compositional crafts* not creativity can be taught, and that the best way to teach these crafts is through a deep knowledge of the common practice of composers. So we are back to our original notion of the primacy of musical literature as a basis of instruction for either "theory" or composition.

IV

The practical application of this notion depends upon two premises: first, that it is possible to derive *functional* (not theoretic) principles from music, and second that to derive and apply these principles implies an understanding of style. Let us consider each premise in turn.

Is it possible to derive principles from practice? Do not composers traditionally break rules? The composer's practice often does contradict specific "rules," but not *functional principles*, because these principles are based upon the practice of his immediate predecessors from whom he himself learned his craft. Naturally exceptions occur, but throughout music literature run consistent threads of practice which may serve as the basis of instruction. Bach does not contradict Handel's practice, and Chopin and Wagner, though different in style, are remarkably similar in technical details.

Regarding the second premise: these functional principles which give clues to the composer's use of musical materials are, in fact, nothing more than *organized stylistic practices*. Hence, an understanding of style is essential for an application of these functional principles derived from music literature. Thus, in class, technical procedures are validated or criticized in relation to the style of the period involved. For example, parallel 5ths are "right"

(Continued on page 46)

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TEACHING THEORY

(Continued from page 44)

or "wrong" not because of their sound but because of their period. In the contemporary idiom they are very fashionable, but in that of the nineteenth century they were very unfashionable—that is "unstylish." The chromaticism of *Tristan* is "wrong" in the chorales, but "right" in the "Prize Song" from *Die Meistersinger*. In other words, nothing is right or wrong *per se*. Con-

versely, no passage can be right "theoretically" and wrong musically. What sounds right is right, but always in reference to style.

In considering the practical relationship of style to the teaching of composition, the importance of a broad general background should be stressed. In this respect, the relation of technique to expression differs little whether the creator performs with pen, hand, or voice. No artist is independent of technique, and technique can best be acquired

through enlightened instruction. If there are exceptions, they only prove the rule. Bartók is often cited as a case in point, but what of Mozart's thorough musical education?

The concept of a style as a tool of learning has wide implications for the whole field of "theoretic" and compositional teaching. It includes the characteristic musical expression of both the period and the media. The student is led to discover not only how music was written in a certain era by various composers but also how these composers wrote for different media. Guidance of such study requires careful planning. The procedure might be roughly summarized as exploration, generalization, and application. Educationally this approach is sound because its motivation is excellent, its goals are desirable and the means of achieving them are practical.

Thus, the whole argument for a stylistic approach to the teaching of "theory" and composition rests upon belief in the educative power of real music and the essential role of understanding its structure. In fact, a stylistic approach to teaching is implicit when music literature is used as the basis of instruction. This approach is valid for both students and composers because, broadly speaking, all students may become composers and all composers certainly should be students. The belief is growing that their two similar needs, taste and technic, can best be met by a meaningful study—not of the abstract theories but of the concrete realities of music as grasped through an understanding of style. ▲▲▲

MUSIC CAREERS

(Continued from page 37)

phony orchestras and approximately one thousand community symphony orchestras in existence in America, the outlook for instrumentalists, particularly orchestra musicians, is somewhat more encouraging than it was five or ten years ago. Only the major symphonies, however, come near to providing full-time employment, and anyone participating in a community symphony must necessarily have some additional means of augmenting his income. The number of concerts offered each year by



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the community orchestras usually provide a maximum of a quarter to a third of a full-time income. In production areas such as New York and Los Angeles there are frequently lucrative assignments in sound pictures, radio, and television; however, the relationship between the use of live musicians and canned and imported sound tracks and tapes leaves this phase of the profession in a very unstable condition at present. Dance bands and night club engagements are frequently lucrative, but here again the lack of continued employment must be understood by anyone who wishes to enter this phase of the music profession.

Singers are finding consistent opportunities for employment not only as soloists in the church choir, but in opera and concert choruses. Instrumentalists and vocalists may earn anywhere from \$50 to \$300 per week, though here again the irregular employment may not always result in multiplying this weekly figure by fifty-two for an annual salary.

More Stable Field

The field of composition is somewhat more stabilized than it was twenty years ago. It is still true, however, that very few composers can make a full living from composing. This is altogether true in the field of serious music, in which performance fees and commissions may turn out to be a pleasant supplement to a regular living wage, but do not comprise one in themselves. More and more composers are associating themselves with colleges and universities as composers-in-residence, from which vantage point they can continue their creative activity while teaching and training other young composers.

Commercial music is absorbing a great many arrangers, orchestrators, and copyists. Much of this work is routine and a great deal of it does not call upon the full capacities and imagination of the musician as a musician. Such restrictions are not always a disadvantage, for composers through the ages have had restrictions of one sort or another imposed upon them. However, it can certainly be argued that the composer of a film score or the arranger of a radio show orchestration does

not have unlimited freedom for his creative talents.

The glamor of a conducting career entices many young musicians. Superficially this would seem to be the easiest phase of music; actually it is one of the most difficult, requiring not only superlative musicianship, a wide knowledge of repertoire, a variety of performance skills, and the ability to interpret the composer's intentions, but a dynamic stage personality, the ability to work with

committees, boards and community groups as well as the willingness and desire to become a leader of musical enterprises in the community. For those who make the grade, the income is high, but compared to the leeway of the concert artist, the room at the top is very small, at least for a symphony conductor. With the development of opera workshops, the field for conductors may expand.

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music critic, music librarian, and music therapist.

More and more, newspapers and periodicals are finding it necessary to employ music reviewers, not only to report on current concert activities, but to provide a rational judgment for their readers on such matters as music books, new recordings, and new compositions. Except in a few metropolitan areas, this phase of music will provide only part-time employment and a very limited source of income but, like other phases of music, it can be a useful

and sometimes exciting supplement to regular employment as a teacher or an instrumentalist. A music librarian should have a considerable knowledge of music and should at the same time be a trained librarian. Up to the present, opportunities for music librarians seem to be open only in the larger colleges and universities, in the larger public libraries and with the major symphony orchestras. As more and more libraries find it necessary to have specialists in several fields, music will certainly be one of these and

there ought to be increased opportunities. Income for music librarians is now approximately \$3,000 to \$5,000 per year, although some of the major public libraries provide regular posts at higher salaries. Music therapists are now finding some opportunities for employment in clinics for the handicapped, in regular community or veteran's hospitals, and in some cases even in corrective institutions.

After a period of considerable instability and experimentation, the basic therapeutic uses of music are being clarified through cooperation with interested medical personnel. Specialized training for music therapists is offered at some colleges and universities and requires not only competent musicianship and practical facility at the piano, but considerable knowledge of physiology and psychology. A great deal of experimentation must still be done before the career of the music therapist can be considered stabilized.

Related Careers

Among related careers which lean heavily upon knowledge and competence in music are those in radio and television, where script writing, editing, directing, producing, announcing, and managing utilize such knowledge at every turn. The music industry can also utilize the services of trained musicians, not only in publishing and editing, but in the manufacturing of musical instruments and records, in managing and booking artists, in producing musical shows, and in selling music, instruments and records. There is even a career for those who have gained specialized skill in tuning and repairing instruments on a contractual or year-around guarantee basis. The tuner-technician can look forward to steady employment providing he has the ability to deliver satisfactory service.

Now a word regarding educational preparation for careers in music. Graduation from high school is a minimum essential. Beyond this a college course—either a general liberal arts course with music study outside the institution or a professional course in music—is highly desirable. Those who are advised that they have the capacities for a concert career will probably want to con-

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centrate on this for a period of years to the exclusion of everything else. Singers and instrumentalists who seem to have the innate capacities and talents to reach the very top as performing artists must sacrifice everything else. Except for this kind of performance career, however, the need for a broad general education is very real. For those who are planning a peripheral career in music, such as in music industry, a general liberal arts degree, usually a Bachelor of Arts, with a major in music would be the minimum college training required. For professional careers in music, the Bachelor of Music degree for those who have time and ability to proceed to the graduate level, is highly desirable. About two-thirds of the average Bachelor of Music curriculum is devoted to music, the balance to English, literature, languages, science, and so forth. A person so trained is in a better position to take his place in the world of cultivated human beings than one who has merely had private instruction in music and nothing else.

In summary, it would seem that the profession of music is gradually becoming a stabilized one in which those with appropriate qualifications may hope, following a period of training and apprenticeship, to have substantial careers with adequate income and with every reasonable chance of maintaining this income over the productive period of the individual's life. Anyone anticipating music as a profession should satisfy himself as early as possible in life that he has the necessary qualifications and then should pursue the requisite training with vigor. As in any other field, inadequate training or mediocrity of talent dooms the individual to probable failure; whereas a substantial talent, well-trained, should guarantee a lifetime of interesting professional activity and growth as well as result in those satisfactions which should go with the pursuit of any professional career. ▲▲▲

COMPOSER

(Continued from page 35)

monic elements of a work. Though he adhered in later years to the structural procedures of the classical period, as did Alban Berg, other

disciples have developed the less traditional elements of the twelve-tone technique — Webern, for example, with his "tone-color melody," and Pierre Boulez, with his abandonment of recognizable rhythmic repetition.

Hindemith represents a strongly traditional strain. His musical ancestry is traceable to Brahms and Reger, those bastions of Classico-Romanticism; and his music, firmly anchored in tonality, is almost baroque in its use of the contrapuntal forms. Milhaud, in the superposition of melodies or harmonies

in several different keys at once, encounters one of two situations: either a single tonality is predominant in a passage, clouded by the others, or no tonality is perceptible at all. Hindemith denies that either polytonality or atonality can exist; nevertheless his own music occasionally contains passages essentially polytonal.¹

Further indication of the inter-

¹For example, the last few bars of the second movement of the *Mathis der Maler* symphony.

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relationship of apparently incompatible esthetics is to be found in the most recent scores of Stravinsky: the Shakespeare songs, the Septet, and the "dirge-canon and song," *In Memoriam Dylan Thomas*, reveal a late-blooming interest in twelve-tone procedures, and the last two make use of serial elements. Since Stravinsky not long ago was held to represent the antithesis of the twelve-tone school, the incorporation of these elements into his music must confound the adherents of the separatist view.

In the light of all this, it is fair to assume that musical composition is necessarily eclectic—upon a somewhat higher plane, one hopes, than that of mere borrowing, but eclectic nevertheless. The course of musical history makes clear the undesirability, if not the impossibility, of devising an entirely new mode of expression. In another context² I have made the point that

In every age there have been great innovators; but . . . every period of musical history has been crowned with the work of composers who brought the practices of their own time into a homogeneous and consistent flowering—the highest musical synthesis of the era.

The searchers after novelty have, almost without exception, had a moment of notoriety and then disap-

peared into primordial ooze. There is no reason to suspect that their successors, similarly motivated, will fare otherwise.

The young composer, therefore, would be well-advised to develop his abilities along traditional lines, acquiring facility in expressing himself in all the styles of the past and the present, and relying upon his native gift ultimately to select from all these the elements that can be turned to the effective expression of his own musical ideas. It is not given to every composer to say things in a profoundly original way. The great body of musical literature—as distinguished from the handful of indisputable masterpieces—is made up of works many of which might have been written by other than their actual composers. There is no disgrace in being a Saint-Saëns or a Rachmaninov rather than a Ravel or a Stravinsky. The sooner the young composer recognizes that no one but the most partisan will reproach him for employing a musical language more or less familiar, the sooner he will free himself from the necessity of the constant search for the unpredictable. And with that freedom he can devote his energies to the composition of each new work unhampered by preconceived notions of the *how*, and concentrate on the *what* of his music. A style, if it is granted to him, will be the fruit of a gradual evolution, not an arbitrary decision. ▲▲▲

² Halsey Stevens, *The Life and Music of Béla Bartók* (New York, Oxford University Press, 1953), p. 307.

MUSIC COMPLEX

(Continued from page 41)

Some European countries subsidize on a national basis the opera, the symphony, the art gallery, and the theatre, but this type of subsidy has not been the pattern in America. However, Americans do not neglect the support of the arts and financial support in European countries does not compare in dollars and cents with the vast amount of money spent by the American people on music of all kinds in comparable categories.

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(Continued on page 52)

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 10. My Country 'Tis of Thee
- (Solution on page 84)

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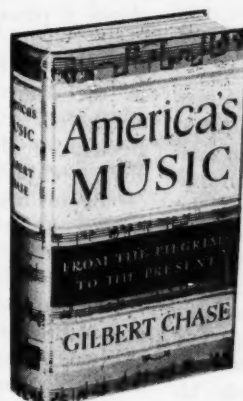
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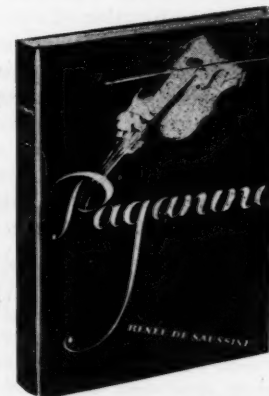
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MUSIC HISTORY

(Continued from page 39)

relevant to the music. These generally have to do with its historical background, and as such often consist of biographical and bibliographical information, a sketching of the social and cultural milieu out of which the music emerged, and the writer's interpretation of the more important aspects of the entire picture. But together with the factors of style analysis and historical background is a third which, although not occupying as much space as the others, is nevertheless important: critical evaluation of the music under discussion. At times this evaluation is overt, as when a writer singles out a work for praise or blame; at others it is merely implied, coming to light only in his having selected certain works for discussion and ignored companion pieces.

Frequently Combined

In books of the Life and Works type, the combination of style analysis with background material is rather mechanically organized—so many chapters of background, so many chapters of analysis. But even here the various kinds of writing may often be found in a closer intermingling, as in this passage from Geiringer's book on Haydn:

One of the greatest numbers in the score of *The Creation* is this very first one . . . describing the Chaos. Zelter, the friend of Goethe, called it "the crown on a god's head." The romantic notes in these dark harmonies full of chromatic passing tones and suspensions is unmistakable . . .⁶

Here we are being given three kinds of information: first, a critical appraisal (the high rank due the "Representation of Chaos"); second, a historical fact (Zelter's remark); and third, a stylistic description (the recognition and characterization of the piece's "dark harmonies"); all within the space of a few sentences.

Other illustrations of this closer intermingling may be found in most recent historical books by recognized writers. Reese's discussion of the madrigals of Monteverdi in his new

⁶ Karl Geiringer, *Joseph Haydn: A Creative Life in Music* (New York: W. W. Norton, 1946), p. 311.

book, *Music in the Renaissance*, shows a possible article-length balance.⁷ After giving a one-page biography of Monteverdi he reviews, in the four pages following, the changes of style from Monteverdi's Book I, in 1587, to Book VI, in 1614, indicating the high quality of the madrigals in Book VI, and points out in footnotes the sources of further biographical information and the location of modern reprints.

The problems facing the historian of musical styles are so complex that one may be grateful at their being periodically and successfully solved. The method of style analysis perfected by Parry, Adler, and innumerable later men during the present century is an especial cause for gratification. To approach music history through a consideration of style, emphasizing the nature of the music itself rather than facts accessory to the music, is to bring such study within the true metier of the musician.

⁷ Gustav Reese, *Music in the Renaissance* (New York: W. W. Norton, 1954), pp. 437-42 and pp. 400 f.

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MUSIC COMPLEX

(Continued from page 50)

While there are essentially only two major opera companies in America, there are many cities in this country which offer a nightly performance during a ten-week summer season of Broadway musical plays and light operas. St. Louis and Dallas are excellent examples of this type of musical activity.

Perhaps the best example of governmental or state support for the musical art equivalent to that which is carried on in western European countries is to be found in the support given to the music departments and schools of the public tax-supported colleges and universities throughout America. There is an amazing number by comparison with those of European countries. A notable example of this type of support is to be seen at Indiana University. Here can be seen and heard, under conditions equal to professional standards, full-scale (orchestra, chorus, scenery, ballet) opera pro-

ductions. The Music School students of the University perform *Parsifal*, *Boris Godounov*, *The Magic Flute*, *La Bohème*, *The Abduction from the Seraglio*, *The Tales of Hoffman*, *Gianni Schicchi*, and such premieres as Lucas Foss's *The Jumping Frog*, Bernard Roger's *The Veil*, Walter Kaufmann's *A Parfait for Irene*, Gian-Carlo Menotti's *Amahl and the Night Visitors*, and Benjamin Britten's *Billy Budd*.

In the 1953-54 season, as many as 32 performances of eight different works were produced, including a full performance telecast of *The Magic Flute* and *Gianni Schicchi*, and an hour's excerpt from *Parsifal*.

At Indiana University is to be found an opera theatre seating 1100 used exclusively for the operatic training function. The opera staff, in addition to the usual voice faculty members, includes three conductor-coaches, two stage directors, a technical director and an advanced student technical staff. The main auditorium seating 3750, the envy of any major city in the world, is used for the great annual production of *Parsifal* and this last spring for *Boris Godounov*. Cecil Smith, former editor of *Musical America*, had this to say about the April 1950 performance of *Parsifal*: "To an observer from a distance, the staging of *Parsifal* on a midwestern campus, with a student cast and orchestra, might seem—as it did to me before I saw it—a foolhardy undertaking. While Wagner's religious festival drama challenges the resources of a large professional organization, and is seldom adequately given even at the Metropolitan, the Indiana University performance version was deeply affecting, and in many ways evoked more of the spirit and meaning of the work than the performance I attended five days later at the Metropolitan Opera House."

A prominent musicologist, a native of Germany for most of his life, saw and heard his first *Parsifal* not in Germany, but here in America in Bloomington, Indiana. Indiana University School of Music has a full-time musical staff of 65 and a student body of 535. During the year 1953-54 a total of 245 concerts important enough to have printed programs were sponsored by the School of Music. And there are several

similar educational situations in America.

In a land where concert and operatic music must compete with the deeply entrenched movie, the universal radio, and now television—where the average home has a piano, a radio, a TV and a record player, the musical art of the world is not being by-passed.

The young musical giant America has awakened. ▲▲▲

THE AMATEUR

(Continued from page 33)

most writers and reviewers are professionals, and to them books for the amateur often seem condescending. These professionals evidently do not appreciate the amateur core in our musical life. The amateur seems to be an almost forgotten man. Even the lay listener and reader come off better. For them we frankly write the "music for the millions." Amateurs can be counted only in the thousands.

What type of books should interest the amateur? Since he is not altogether in, but merely tantalizingly close to, a professional state, he should be interested in being guided behind the scenes to see how the professional half lives. Such a book as Cecil Smith's *Worlds of Music* is only one of the many books which uncover the inner workings and worries of the artist—who performs in such an apparently unharassed manner on the stage—as well as of the manager and the composer. They arouse an understanding of administrative problems.

There are also those books which yield a perspective on the history of music: the trends in musical composition and the lives of composers which contribute to the understanding of music itself. This approach is personalized and embellished by the autobiographical memoir and by the biography of composer, virtuoso, and conductor.

Music reviews and criticisms of other times and places have been compiled. Many amateurs are not aware of the fascination which inheres in such antiquarian volumes. For example, a perusal of the as-

sembled programs of the London Philharmonic, founded in 1813, allows us to reconstruct in our imagination the aesthetic taste of the audience at the time when Beethoven was emerging as a rival of Mozart and was displacing him in the repertoire. The collected programs of the American orchestras are also available. Such materials are often incorporated in contemporary publications.

Much of the professional scholarship is oriented around Europe, which is only natural since our musical life and tastes had their definite origins abroad. Like the best wines, china, and other commercial goods, American musical goods were an importation. However, there is now developing in America a somewhat autonomous musical industry. Many amateur musical organizations are cultivating a special interest in American composers and institutions. For those who are interested in Americana, there are several local as well as national histories of the American symphony orchestras. Since the symphony orchestra has been the musical institution of the highest prestige and widest prevalence, the vicissitudes of its life cycles reflect the very course of musical life in America.

But the dedicated amateur will wish to penetrate musical life from still another dimension: that of human nature. Although most psychologies of the arts are prepared for academic consumption, some of them are readily assimilable by the nonacademic but enthusiastic amateur. When Rameau analyzed melody and harmony in the eighteenth century, and Helmholtz reduced musical sounds to vibrations in the nineteenth, they were both attacked for their scientific "dissection" of the Queen of the Arts. They themselves did not realize how essential their researches were to become for the very foundations of our musical aesthetics of the twentieth century.

Music does not like to live alone. Musical taste is not a private, subjective, isolated experience. It is embedded in our total existence. If the amateur musician still does not realize that, he has not read a book. But the amateur who does contemplate his music from such vantage points, not only amplifies his delight but also plays an intelligent role in

the larger musical family of which he is such a vital part. ▲▲▲

EDUCATION

(Continued from page 38)

materials gets nowhere. What we call the study of theory should by all means be the direct study of actual music, a study designed to reveal the factors on which the living expressiveness of music depends.

Certainly one would not wish to say that drill—indeed even formal drill—has no place in a complete scheme of music education. Any learner can often benefit from taking a problem out of its setting and studying it in the abstract, and any serious learner will often wish to do this very thing. But though drill can be and often is a valuable aid to progress, it is certainly not the mainspring of progress. And drill problems isolated from the vital experience of actual musical utterance are simply so much pedagogical dead wood.

2. *The focal point in music education, at all levels and in all of its branches, should be upon the expressive, that is, stylistic characteristics of the music being studied.*

What aim, what purpose, what essential problems should dominate a learner's mind as he undertakes the study of a piece of music? This is a question supremely worth asking; but it is rarely asked by teachers, all the way from the kindergarten to the highest conservatory levels. Yet at all levels the answer is exactly the same. What every learner ought to be doing when he deals with a piece of music is to make that music sound as it should. His aim, in other words, should always be to produce a valid interpretation. The business of the teacher is precisely to guide and aid the learner in setting up, understanding, and realizing this purpose. Of course there will be a vast difference in sophistication, complexity, and maturity between a first-grade child enjoying a simple ditty and a trained artist coaching to perform the Beethoven Opus 106 at Carnegie Hall. But the focus, the determining aim, should be precisely the same—to make the music beautiful, to liberate its expres-

sive meaning, to realize the intentions of its creator, to grasp and project the distinctive style that makes it what it is.

3. So far the words "expressiveness" and "style" have been used as though they were interchangeable. But they do not mean exactly the same thing, or at any rate they suggest a difference in emphasis which is both significant and important.

When we speak of the style of a piece of music we think, to be sure, of its internal or structural characteristics. But we also think of its external or human setting. Bach wrote as he did because of the sort of person he was, because of the sort of life he lived, because, among other things, much of his music was to be performed at the *Thomas-kirche*, with its marked peculiarities acoustical and otherwise. Handel's music is the creation of the operatic composer, the man of the world, the large and brilliant success. So one might go on. But the point is that in speaking of the style of any music we think not only of its structural characteristics, but of those characteristics as flowing from and conveying the values of a particular background and setting.

Here is to be found one of the most valuable clues to the organizing of music education. The art of music is not an isolated fabrication. It is not like Kipling's cat that walked by himself. It is, and always has been, a means of expressing and conveying human values and human meanings. The study, the performance, the enjoyment of music can never be all that it can be and should be unless to some extent it is a realized communion with the experiences out of which it arose.

Today many music educators in our schools feel this very keenly. They ardently believe that the study and use of music should be rich with human and social meanings. But here arises a formidable problem. Should music study be *merely* enjoyable? Should it involve nothing but a social good time, however valuable? Should it, in effect, tend in the direction of nothing but play? What about musical values themselves? What about technical competence? What about musicianship? Can one, with good conscience neglect all such matters? What answer, if any, can be found?

The answer is provided by the concept of style. To study music as though it were an isolated logic in its own right, with its own internal laws and demands, is certainly a falsification. But if we wish to make music express what its creator intended, if we wish to release and project what makes it significant, then we must pay attention to its structure. Even in the very simplest of music there are many items that belong in the category of musicianship. Learners can attend to and get a grasp of these items for an immediate *ad hoc* expressive purpose; and in and through such *ad hoc* study of musical problems they can grow in musical competence.

The alternative is not between purely social music on the one hand and purely technical study on the other. The true solution is the study of the so-called technical problems of music as expressive factors, which is just what they are. This, ultimately, is what emphasizing the concept of style comes to. For all authentic music has built-in structural characteristics which determine its human expressiveness, and which constitute its style. ▲▲▲

A FEW YEARS AGO, Arturo Toscanini stood on the podium, facing one of our great orchestras in a rehearsal of Beethoven's Ninth. They had played through the instrumental movements and were approaching the Choral. The empty auditorium resounded to an overpoweringly masterful climax of soaring strings and mellow brassy. Suddenly, the maestro rapped his stand for an abrupt stop. The men waited apprehensively through seconds that seemed like an eternity, for the scathing denunciation that appeared inevitable. And then . . . in a frenzied gesture of despair, the great Toscanini wrung his hands and shouted at them: "You are *nothing!* I am *nothing!!* Beethoven is *everything!!!*"

EVER SINCE NERO hired an audience to applaud his singing there have been prompters hired to stir reactions to performers. This practice reached a high degree of specialization in the early 1880's during operatic performances in France. There was an official "laugher" . . . even a woman designated as a "weeper."

TO OUR READERS —

The following pages contain a comprehensive listing of books about music, published within the past five years. They are classified as follows:

Appreciation	Music Education (including text books, etc.)
Biography (including autobiography and letters)	Opera
Criticism (including essays, studies and critical appreciation)	Reference
Dance	Song Collections
Fiction	Technique (including harmony, theory, design, arranging, etc.)
History (periods, types, instruments, musicology)	Vocal
Instruments	Miscellaneous

BOOKS ABOUT MUSIC

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- ROUTLEY, ERIC. *Hymns and Human Life*. New York: Philosophical Library, 1954. A selection of important hymns, discussed, with interesting notes of their authors and association with life.
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- SEEGER, RUTH CRAWFORD. *American Folk Songs for Children*. New York: Doubleday, 1953. More than 50 charming folk songs for the Christmas season concerned with "Stars and Shepherds," "Mary and the Baby," and "Praise and Festivity."
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- Songs and Games*. New York: Criterion Music Corp., 1954. Children's songs.
- THOMAS, EDITH LOVELL. *The Whole World Singing*. New York: Friendship Press, 1950. Beautiful volume of 96 songs from 40 different countries.
- Warner's Fond Memories Song Album*. Chicago: Chart Music Publishing House, 1953. A well-balanced collection of melodic gems.
- WHELAN, FLORENCE O'KEANE. *All Through the Year*. Chicago: Hall & McCreary, 1951. Songs, singing games, verse, rhythmic activities for little children, kindergarten and first grade level.
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TECHNIQUE

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- ALEXANDER, VAN. *First Arrangement*. New York: Criterion Music Corp., 1954. Textbook on arranging.
- ANDREWS, H. K. *The Oxford Harmony*, Vol. II. New York: Oxford University Press, 1950. Second volume of a set designed to be a complete practical course of instruction in all branches of the subject, both plain and applied. (Volume I, by R. O. Morris, was published in 1946.)
- BERGAN, HAL, AND SABIA, NICK. *Learning By Doing*. New York: Bourde, Inc., 1953. Music fundamentals made easy.

- BONPENSIERE, LUIGI. *New Pathways To Piano Technique*. New York: Philosophical Library, 1953. A study of the relations between mind and body, with special reference to piano playing.
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- DEMUTH, NORMAN. *Musical Trends in the 20th Century*. New York: Macmillan, 1952. Study of the representative composers of the first half of the century, with generous examples from musical scores.
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- DUEY, PHILIP A. *Bel Canto In Its Golden Age: A Study of Its Teaching Concepts*. New York: King's Crown, Columbia University Press, 1951. An extensive and heavily documented "symposium" on the history, methods and concepts of vocal instruction, centering around the so-called golden age of Italian singing.
- GIRDLESTONE, C. M. *Mozart and His Piano Concertos*. Norman, Okla.: University of Oklahoma Press, 1952. Study devoted exclusively to Mozart's piano concertos.
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- HOWARD, ELIZABETH. *Essential Harmony*. New York: Mills Music, 1951. A preliminary survey which aims at instilling principles which the student can find applied in all the music he hears or studies and which will therefore stand him in good stead when he is ready to proceed to more advanced work.
- HUTCHINGS, ARTHUR. *A Companion to Mozart's Piano Concertos (2nd Ed.)*. New York: Oxford University Press, 1950. A study of each of Mozart's 24 piano concertos elucidating the Mozartian conception of the solo concerto and tracing its evolution from Bach's Fifth Brandenburg through contemporaries of Bach's sons, to Mozart.
- LANG, PHILIP J. *Scoring for the Band Workbook*. New York: Mills Music, 1953. Followup to the first volume, *Scoring for the Band*. Assignments, source material and manuscript paper all under one cover.
- LANG, PHILIP J. *Scoring for the Band*. New York: Mills Music, 1950. Complete course in techniques, devices, mechanics and professional tricks of arranging and transcribing for band. Charts, diagrams, excerpts of scores.
- LEICHTENTRITT, HUGO. *Musical Form*. Cambridge, Mass.: Harvard University Press, 1951. Comprehensive, detailed investigation of the structural elements of composition, with hundreds of musical illustrations.
- LEIDZEN, ERICH. *An Invitation To Band Arranging*. Bryn Mawr, Pa.: Theodore Presser, 1950. A text on arranging music for band.
- LEVARIE, SIEGMUND. *Mozart's Le Nozze Di Figaro: A Critical Analysis*. Chicago: University of Chicago Press, 1952. The author investigates score and libretto of this famous opera scene by scene to reveal every element of structure and texture.
- McHOSE, ALLEN I. *Basic Principles of the Technique of 18th and 19th Century Composition*. New York: Appleton-Century-Crofts, 1951. Designed to develop the musical thought processes by correlating keyboard harmony, dictation, sight-singing, and part-writing.
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- MEYER, MAX F. *How We Hear and How Tones Make Music*. Boston, Mass.: Charles T. Branford, 1950. Here is a clear expression of the psychology of music.
- MOORE, E. C. *Playing at Sight*. Kenosha, Wisc.: G. Leblanc Co., 1953. A complete college course in the theory of music designed to improve the sight reading of young players.
- MORLEY, THOMAS. *A Plain and Easy Introduction to Practical Music*. New York: W. W. Norton, 1952. A classic work edited for modern readers by R. A. Harmon.
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- RIMSKY-KORSAKOV, NICHOLAI. *Principles of Orchestration*. Digest by Adolf Schmid. Lynbrook, N. Y.: Boosey and Hawkes, 1950. A comprehensive but careful digest of the encyclopedic work so widely recognized.
- ROWLEY, ALEX, AND TOBIN, J. RAYMOND. *Harmonization at the Piano*. New York: Mills Music, 1953. To make harmony a reality, ensure keyboard facility in the use of chords and—through constant use of hand and ear—develop a thorough and practical knowledge. In three booklets.
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- VINCENT, JOHN. *The Diatonic Modes in Modern Music*. New York: Mills Music, 1951. A complete new study of the modal theory and its development. A book of modern theory for composers, arrangers, teachers, students, musicologists.
- VAN HOESSEN, KARL D. *Handbook of Conducting*, Rev. Ed. New York: Appleton-Century-Crofts, 1950. Contains sound and practical instruction, with many apt illustrations of the techniques of conducting.
- WARBURTON, A. O. *Harmony* (New Ed.). New York: Longmans, Green & Co., 1952. Elements of harmony using the Doh method.
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VOCAL

- ANGELL, WARREN. *Choir Clinic Manual*. Nashville, Tenn.: Broadman Press, 1952. For use in church choirs. Deals with choral techniques, methods and procedures. Nine anthems included in text.
- ANGELL, WARREN M. *Vocal Approach*. Nashville, Tenn.: Broadman Press, 1950. Voice training in classes. Good for church choir members and all interested in singing.
- AUTON, JOHN G., AND WILDE, PATRICK. *Music at the Parish Church*. New York: Oxford University Press, 1952. Writing from their experience, the authors deal in a practical manner with the formation and conduct of a choir and the duties of the organist and choir master.
- COLEMAN, HENRY. *Youth-Club Choirs*. New York: Oxford University Press, 1950. The main principles of choral singing.
- FIELD-HYDE, FREDERICK C. *The Art and Science of Voice-Training*. New York: Oxford University Press, 1950.
- GRAVES, RICHARD. *Singing for Amateurs*. New York: Oxford University Press, 1954. To assist and advise all those who enjoy singing, whether as soloists, as part-song or madrigal singers, or as members of a choir.
- KAGEN, SERGIUS. *On Studying Singing*. New York: Rinehart & Co., 1950. A compendium of information and general ideas about the subject.
- MILLER, PAUL JEROME. *Youth Choirs*. New York: Harold Flammer, 1953. For choir directors.
- MOORE, GERALD. *Singer and Accompanist*. New York: Macmillan, 1954. Takes fifty songs at random and with numerous illustrations explains how they should be sung and played.
- NORDIN, DAYTON W. *Choirmaster's Workbook*, Vol. III. Rock Island, Ill.: Augustana Book Concern, 1952. A unique book that answers two vital needs; a simple yet practical plan of choir management plus hundreds of new ideas for choir improvement.
- OLDROYD, GEORGE. *Polyphonic Writing for Voices in Six and Eight Parts*. New York: Oxford University Press, 1953. A general survey of writing for voices particularly in six and eight parts; how composers have extended and sometimes contradicted rules of six- and eight-part vocal writing hitherto laid down.
- SCOTT, CHARLES KENNEDY. *Fundamentals of Singing*. New York: Pitman, 1954. Comprehensive handbook of all the problems facing teacher and student of the vocal art.

MISCELLANEOUS

- CANBY, EDWARD TATNALL. *Home Music Systems*. New York: Harper & Brothers, 1953. How to build and enjoy high fidelity music systems.
- FOLEY, ROLLA. *Song of the Arab*. New York: Macmillan, 1954. The writer is a Protestant missionary to the Holy Land who discusses impartially the Roman Catholic, Hebrew, and Christian Arab settlements. References to the songs of the Arabs occupy about 50 of the 170 pages.
- GRAHAM, FLOYD FREEMAN. *Public Relations in Music Education*. New York: Exposition Press, 1954. It applies public relations principles to the special problems encountered by school administrators, church music directors, music teachers and students, and the music lover at large.
- HAEFLER, DON. *High Fidelity Handbook*. New York: Arco Publishing Co., 1954. All about high fidelity music.
- OLSON, HARRY F. *Musical Engineering*. New York: McGraw Hill & Co., 1952. Explanation and analysis of phenomena needed by sound engineers and musicians in attaining best performance and reproduction of music.
- REYNOLDS, I. E. *Music and the Scriptures*. Nashville, Tenn.: Broadman Press, 1952. The high position of music in the Bible and its application to our churches today is set forth lucidly in this instructive text.
- SMITH, DAVID M. *The Community Music Association*. New York: Bureau of Publications, Teachers College, Columbia University, 1954. How one community has made music an integral part of their communal life.
- STAUFFER, DONALD WESLEY. *Intonation Deficiencies of Wind Instruments in Ensemble*. Washington, D. C.: Catholic University of America Press, 1954. A doctoral dissertation on intonation deficiency problems as considered against theoretical, experimental, and empirical factors.
- TURFERY, COASSAR, AND PALMER, KING. *The Musical Production*. New York: Pitman, 1954. Advice for amateurs on all aspects of production and musical interpretation.

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TEXTBOOKS

(Continued from page 34)

"Well, yes, some. But they have other music, too."

"Long hair stuff? Opera and such?"

"Yes, in a way."

"'I Dream of Jeanie'? 'Home on the Range' and things like that?"

"Sure."

"Well, when you have put out your book and sold it to a school," asks the businessman, if such he is, "how do you get repeat business? It seems as though when all the schools have bought a song book, you have sold yourself right out for several seasons at least you have nothing else to sell. And if you have any competition—Wow! Not much business for anybody."

Sadly you say to yourself, "Too true; at least partly true." But not for the reasons given. It is only this demonstrated lack of information known to the general public which prohibits a clear understanding of what music textbooks do for the education of the child. The part they play, you feel, is as important as that of buildings, tables, chairs, gymnasiums, cafeterias and maintenance equipment. But much less money is spent on books.

So you try to explain to all who will listen.

In the first place, there is not one book for each school in the eight-grade system, but eight. The junior high school system complicates things somewhat, but there are usually six books in a "series" intended for use in the first six grades, in addition to other books especially designed for the junior high school level. Of course, it is possible to include a condensation of suitable material covering the entire field in a one-, two-, or three-book course; and such texts are available. In any case, music and reading matter are presented in a manner to afford an orderly sequential learning process.

Professional musicians and others devoted to the musical art sometimes overlook the familiar precept that all education must proceed from the known to the unknown. What may be quickly grasped by an adult or by a musically sophisticated person is still strange to the child. Thus, an accomplished concert singer oc-

asionally will glance through a school song book and express some surprise at its contents. His comment would be that if songs are needed in the schools, why not choose exclusively from the great song literature of the world—Schubert, Brahms, Debussy? An academically trained musicologist might have a similarly rigid concept. Church musicians might favor oratorios, hymns and anthems. A folk singer would have a special preference for the ballads and tunes which he likes.

There is merit in all views, and today's song books are a synthesis of them. But they are much more than that.

Two major influences have been at work. One of these is parallel to the improvement which has taken place in the textbook field generally—readers, arithmetics, geographies, for example. They are livelier, more attractive, and more efficient than ever before.

It is the concept of "growing up with music," however, that escapes the average layman but which, nevertheless, will be the foundation of a musically cultivated people, whose personal experiences in music will have been introduced at the most favorable age for effective assimilation.

Young Children

In years past, song books occasionally have been placed in the hands of children at a time in their mental and physiological development when they could not possibly understand and enjoy what they were doing. In the first grade, a child cannot read printed matter. His vocabulary and his facility with language grow from year to year. Publishers do their best to find simple music from the great composers, because they know that finer material in the aesthetic sense cannot be found elsewhere; but the recognized masters did not write many things for performance by children. It is for this reason that the representation of the kind of music with which the concert singer is familiar will appear with greater frequency as books and children grow up together.

It is an easy generalization to say that folk songs furnish natural material for children, because they are

the uninhibited expressions of the people. The word "uninhibited" is used advisedly. When you try to translate some folk songs, you find that the texts are not suitable for schools. The endless complaints of lovelorn ladies and swains in medieval times are not always expressed in polite terms. Even so, the residue from folk sources acceptable and interesting is considerable; indeed, examples of this music are found in school song books with ever increasing richness and happy variety; for they do have an appeal and appropriateness which contrived music cannot easily match.

"Popular" songs are not shunned as such, because many of these melodies will live forever. Nevertheless, even though some teenagers and the proverbial man in the street think they would like to hear or sing nothing but disc jockey tunes, we cannot fill our books with current song hits. The reasons are various and obvious, but one which frequently is overlooked is that many of the lyrics—the words—have no relation to the educational and emotional needs of the grade school child.

In one sense these are matters of selection. But there is a broader and more far-reaching objective involved here. In planning the sequential evolution of a song book series, every possible advantage is taken of sound educational psychology, as is the case with textbooks in any field. Scenes and actions already familiar to the child are invoked to lead him gradually from responsiveness to simple rhythms to more complicated ones; from recognizing simple tunes and phrases to the complete art song. A knowledge of music fundamentals and the ability to read music are not a matter of drill and memory only; the mastery of musical skills is induced concurrently with satisfying musical experience. Rhythmic activities, games, and folk dances offer "something to do" while learning. Musical plays furnish opportunities for "make believe," utilizing urges and talents which are latent in nearly all children. Thus, modern song books are made for the child and addressed to the child. Not the least important result of this emphasis is that the child learns creatively and retains what he has learned.

Illustrations and color are used

more generously than ever before, although textbooks in other subjects have been, until recently, a little more advanced in this respect. The editing, engraving, and printing of music are complicated enough in themselves, but the door has now been fully opened to the utilization of the modern format. Technical problems in music are spotlighted, visualized, and dramatized wherever possible, and their relationship to the complete musical composition made clear. Eye-appeal, whether through pictures or through various subtleties of design, gradually change in character from grade to grade and year to year. They become more mature as do the children. Pictures as such are not introduced merely because they are pretty, but because they illuminate the spiritual as well as the factual meaning of the music or the scene and subject of the song.

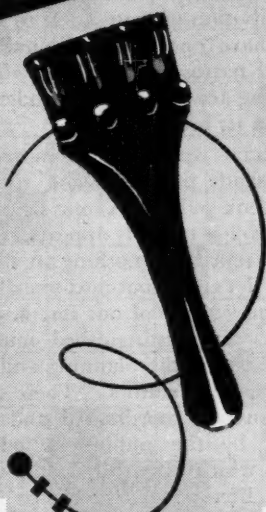
Not the least significant aspect of the school music curriculum today is the use of phonograph records which are built upon the material to be found in each song book series. Thus, a powerful three-fold appeal—to the eye, to the ear, and to the intellect—is brought directly to bear upon a major objective: to help children become receptive to music and give them the tools for taking part in musical performance.

In the matter of content, it will be seen that the modern school song book is not one-sided. A proper balance of music from many sources is maintained—so many folk songs, so many selections from the "classics," other standard and "common repertoire" material, including popular songs which have stood the test of time and taste, and some tunes and texts which have been commissioned from knowledgeable teachers and musicians to fill specific instructional and topical classroom needs.

Many Manuscripts

Publishers receive many manuscripts offering songs all from one composer with the hope that they will be published together as a "school song book." Other offerings by scholars who have a predilection for certain forms and styles of music will be equally restricted in their

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usefulness. None can be accepted in the form submitted or as well thought-out texts in themselves. It may be coincidental, but it is not haphazard, that of the five or six complete textbook "series" now available to schools, all are amazingly similar in their proportionate distribution of material as to source. All have one aim in common: to avoid narrowness; to open *all* gates leading toward musical understanding in its broadest sense.

Many years and hundreds of thousands of dollars are spent by textbook publishers long before any new course of study appears in print. Each represents nothing in the way of a "let's-get-it-out-next-week" proposition. Many of our foremost educators and distinguished musicians take part in the planning and often become the editors. Their contributions are coordinated and developed by the publisher's editorial staff, which often carries the weight of a lifetime of experience in the field.

The number of things for children to do in music while they are learning seems limited only by the imagination and perceptiveness of the editors, teachers and, indeed, of the children themselves. The basic grade school program is a singing program, as far as books are concerned. Nevertheless, instrumental correlations have been introduced into most recent books, because there are many ways to make music, and singing is only one of them. Some books have secondary or parallel courses for orchestra, band, and other ensembles, keyed to the capabilities of children. All books offer opportunities for using instruments to accompany singing, particularly those which are easily accessible—the piano, violin, xylophone, accordion, autoharp, clarinet, trumpet, and many others, including rhythm instruments of various types. Of course, material coming under the heading of "music appreciation" is part and parcel of the singing program, and every song book series explains the use of instruments in solo and ensemble, and something of the literature that is made for them.

All of these manifestations of thoughtfulness and clear objective in the publishing of the music text-

book are familiar to music educators; they certainly are familiar to the publishers. But it is doubtful that the parent, the taxpayer, the career musician, or even the general school administrator is completely aware of them. That is why they are here set forth.

The place of textbooks generally—readers and histories, as well as music books—in the educational scheme of things is similarly misunderstood. Popular belief concerning that portion of the school dollar expended in their purchase is especially erroneous. The misgivings of an inquiring book company representative were reported in a special textbook issue of *The Saturday Review*. In a poll of men and women interviewed at random he discovered that most people believe that more than 21 per cent of the school dollar is spent for books! Actually, less than *one cent* of every dollar goes for books. How relatively small, then, must be the expenditures for only one kind of book—the school song book!

Music educators and publishers together have one last trump to play in their appeal for adequate recognition of their work and their product—the universality of music. Much has been made of the words "integration" and "correlation" in recent years. More pervasive than any other subject in its relation to other arts, to other subjects and to other phases of culture, is music. With this knowledge in mind, publishers have made their music books serve the general curriculum—or better still, *blend in* with the general curriculum—in every appropriate way. It was not always so. Earlier books were limited in the sources of their material and limited in their point of view. Many national cultures, including our own, were entirely ignored or inadequately represented. Some of the musical selections, especially the words of songs, had little bearing upon the spiritual and intellectual needs of American children. Modern textbooks not only express permanent ideals in the musical art, but also reflect the best aspects of the world in which we live. They furnish a musical panorama of the growth of our own nation. They sing the song of life. ▲▲▲

ACCOMPANYING

(Continued from page 17)

melodic movement in the parts, it is distracting to reiterate every note. Above all, a close-to-the-keys touch with little pedal must be used.

Many directors ask, "Should I limit my well-trained, capable chorus to the simpler music because neither of my two pianists can negotiate difficult accompaniments?" If this is your problem too, and you do have more than one pianist assisting you, examine the difficult works to see if the accompaniment can be performed by four hands at one piano. This may not solve the problem entirely, but it may open new music to your chorus and give your accompanists added incentive to try new music on *their* instrument.

Is it necessary to use a page-turner in concert when the accompanist has awkward turns with octavo size music? The presence of the non-performing individual on stage can detract a great deal from the concert. If the turns are too difficult for the accompanist to negotiate alone, tear apart two copies of the music and tape them together into one long, flat piece of music. Your concert then will not be visually jeopardized by frantic page-turns or falling music!

These suggestions may or may not solve all your accompanist problems, but if you show enough interest in your accompanist through the conference and by respecting his position, the added interest on his part will benefit you in time saved in rehearsals, better performances, and better personal co-ordination in your chorus. ▲▲▲

SOMETHING HAS HAPPENED to the kid who used to smuggle his baseball mitt out of the house in his violin case! In fact, he's almost disappeared. Now he wants them both! Children have a way of putting all their attention on one thing at a time but, with a little guidance, see that life is easier to live with more than one interest. Men like Eddie Basinski, Portland, Oregon infielder formerly with the Dodgers, used to play with the Buffalo Symphony Orchestra. He chose to make sports his career, but music is still his real love.

MUSICIAN'S PLIGHT

(Continued from page 73)

The orchestra is solely the conductor's vehicle of expression.

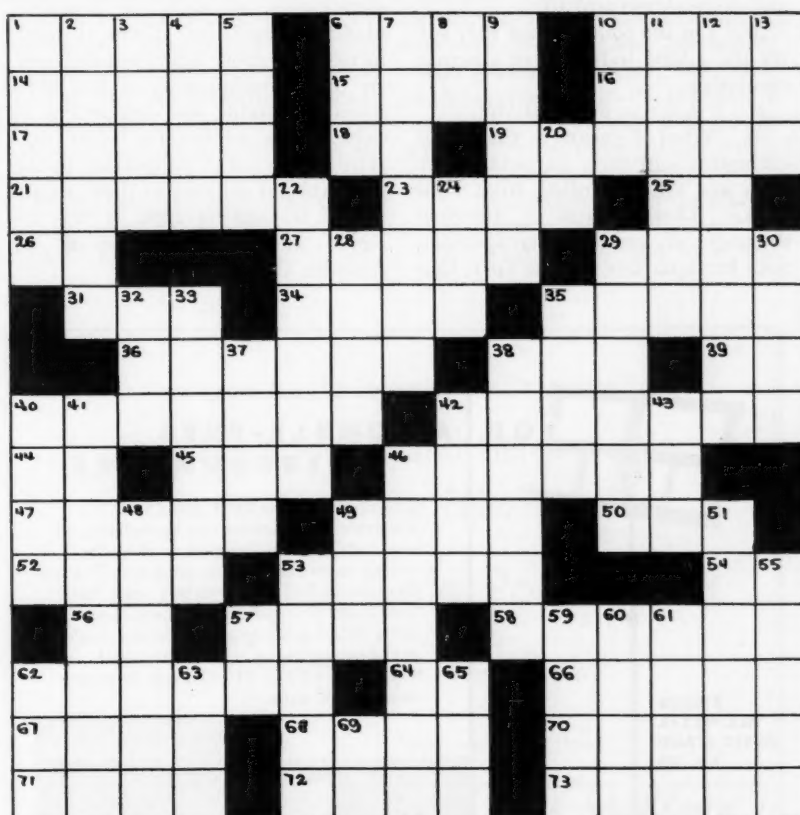
P. The Metropolitan Opera at least claims to have done its part and states that the majority of its singers are Americans.

M. On the published roster this is true perhaps, but you will find that a great many of these names seldom appear on the billboards, and then mostly in minor roles. More significant is the fact that among the conductors and stage directors, and in the general direction, no American has ever had a post of responsibility there. Instead of the Met's Americanizing itself, then, as you would expect an institution in our greatest city to do, the success of our singers there continues to depend on their capacity to perform in the Italian, German, or French style. Here is an institution which, like an occupation force, requires the support of a people whose culture, drama, poetry, and history it ignores. And yet, in fairness it must be added that Mr. Bing, its present director, is probably much readier to accept our talent and our language than are some of his patrons. Nor can he be expected to activate new native works without funds.

P. What about Chicago, then,
(Continued on page 74)

MUSICAL CROSSWORD

Evelyn Smith



(Solution on page 84)

ACROSS

- 1 Editor-in-chief of musical dictionary
- 6 Bass drum with cymbals; jazz
- 10 Scandinavian god
- 14 His biography was written by Roland-Manuel
- 15 Canon or round
- 16 Of or for aircraft
- 17 Portents
- 18 Exist
- 19 Funeral songs
- 21 Parried
- 23 One pulsation of a trill
- 25 Musical hand direction; abbr.
- 26 — descendant
- 27 Eighteenth century Viennese musician
- 29 Male cats
- 31 19th century critic
- 34 Entice
- 35 Craze
- 36 Gourmand's occupation
- 38 Line separating measures
- 39 Prefix meaning good
- 40 Celebrated Greek musician
- 42 Celebrated of English composer
- 44 Not any

- 45 Prepositions
- 46 British baritone and organist
- 47 Prompters
- 49 Different; comb. form
- 50 Join on
- 52 Sixteenth century London music printer
- 53 Nineteenth century Belgian composer
- 54 Sound of embarrassment
- 56 Concert hall sound
- 57 Beethoven's title
- 58 Author of *Critical Analysis of Bach's Clavichord* (1896)
- 62 Important person to author and publisher
- 64 In case that
- 66 French monk; author of oldest extant rule book for improvised counterpoint
- 67 I sing; Latin
- 68 Yma Sumac's incest
- 70 Vote into office
- 71 Muffling device on string instrument; Fre.
- 72 Old English letters
- 73 Marks for omission; printing

DOWN

- 1 Paul Whiteman's former pianist and arranger
- 2 Author of *Nouveau systeme de musique theorique*
- 3 Important appliance in *Hansel and Gretel*
- 4 Sell
- 5 Otherwise
- 6 — ia ia
- 7 Hungarian-born operetta composer
- 8 Indicating time
- 9 Foot lever on piano
- 10 Household god
- 11 First to print figured music with types
- 12 Important American music critic
- 13 Greek exclamations
- 20 Pronoun
- 22 Heseltine and Chop wrote studies of his music
- 24 Before; poet
- 28 Sweet rolls
- 29 Jenny Lind's music teacher

- 30 Handel oratorio
- 32 *Au courant*; jazz
- 33 Pakistan city
- 35 Trading center
- 37 Decimoles
- 38 Italian composer
- 40 Formerly
- 41 Famous French author of *Dissertation sur la musique moderne* (1743)
- 42 Whine
- 43 Fine
- 46 Well-known music critic; wrote *History of the Philharmonic Society*
- 48 Gaseous hydrocarbon
- 49 Atmosphere; comb. form
- 51 Injure a book
- 53 Macabre
- 55 Periods of rhythmic silence
- 57 That man
- 59 Song; Scot.
- 60 Latin for 57 down
- 61 Old name for violin
- 62 English music school; abbr.
- 63 Point placed after note to increase its duration
- 65 Solmization syllables
- 69 Former name of radon; abbr.

and other great American cities? Being less international in their population than New York, they have doubtless developed a more autonomous musical life.

M. On the contrary, for they suffer the added indignity of absentee ownership.

P. I don't understand you.

M. What I mean is that their orchestras and their important concerts are all controlled from New York. There exists a national duopoly of concert management, with headquarters in New York, that

operates a kind of nationwide carpetbagger control, in the face of which regional enterprise is undercut and reduced to a state of insignificance, through the blandishments of publicity, if not through tactics of a more heavy-handed sort. In these headquarters it has been found profitable and convenient to exploit the adolescent belief that artists are great in proportion to the geographical distance of their origin. There is nothing new in this attitude and nothing peculiar to America alone.

P. I have heard these large managements praised for having made possible in our provincial cities annual concert series without deficit. Perhaps such large organization is unavoidable in this day and age.

M. I grant you that a nationally controlled and standardized telephone system is necessary whatever the cost. But the arts remain the province of individuals. A modern symphony is no more complex than a Bach oratorio, perhaps less so. In order to make an automobile we must assemble people of diverse skills; and if you grant that a car is a desirable thing, then the organization of Ford Motors is a service, but I know of no musical effects that require vast organization to produce, and cannot help but wonder if the subordination of the individual work of art to the vast machinery of publicity and management is not a disservice, let alone an indignity."

P. Well, we are a young people, and can't expect to "arrive" in the arts while we are still setting our house in order.

M. That has been said now for many years, and you will find no such sentiments in Mexico, Canada, or Brazil, which are musically less developed than we are. After all, it isn't so important to have the world's "best" as to be doing our own best. Perhaps these neighbors would rather be second-rate masters than first-rate slaves. The British came to this conclusion more than a generation ago and have emerged from what was generally thought to be a narrow insularity to a position of pre-eminence in the world of music. Their example would be well worth our attention.

Career Abroad

P. If the prejudice here remains so unfavorable, can the American not go abroad to make his career?

M. A few singers have done this. But every one of those countries whose artists we have received with an immoderate hospitality has made laws protecting its own musicians from any possible competition by roving Americans. It's strictly one-way hospitality. Branded abroad then because he is a foreigner and at home because he is not one, the American musician continues to be



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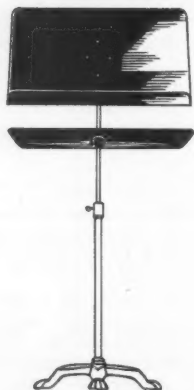
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largely a man without a country.

P. Just what is it that makes us continue to prefer the others to ourselves in the arts?

M. We cannot overlook the fact that Europe offers opportunities beyond the ordinary schooling for the musician to develop. Every town the size of Albany, and above, has a theatre and opera house with orchestra attached.

P. Why can't we have the same?

M. Because we continue to rely on private patronage. It takes public support to maintain theatres no less than universities; and this we have never been ready to grant or even understand except in the instance of WPA. The large and sudden profits sometimes made in "show business" lead us to imagine that they should be the rule with each and every form of entertainment. But experience teaches us that every form of music-making involving large numbers of professionals is costly far beyond what a box office might supply. But talent continues to hope, often blindly, and we see the spectacle of principals in the opera going unpaid while every stage hand gets his wage; soloists with orchestra receiving nothing whatever while all in the ranks are paid (we don't oppose that of course); composers receiving not only nothing when a symphony is played but having to pay out-of-pocket the large cost of parts copying, while the conductors bask in wealth and excessive esteem.

Meanwhile the Europeans look on theatre and opera as a necessity, no less than education. They believe that the proper way to know Shakespeare and Mozart is through the theatre and not the classroom. We, it seems, despite our belief that education should be made palatable to children, continue to be suspicious of any form of instruction for adults as pleasurable as the theatre might be. Besides, we are afraid such entertainment might be a waste of public money, though we don't stint ourselves in supporting Europe's theatres and orchestras through our aid programs, and even rebuilding their finest theatres destroyed in the last war.

P. I see. Then of course we contribute through all this to that very higher schooling of artists abroad which enables them then to come

here and get the better of our own talent in competition.

M. Exactly, save that our own talent, handicapped as it already is through the lack of such preparatory experiences, is generally not even permitted to compete at home. For example, if a conductorship is open, an American is lucky to have his letters of application even answered, and he may as well give up any hope of being taken seriously if he is not recommended by a central concert agency. The determination of ex-

cellence, then, in so skilled a profession as conducting, rests entirely in the hands of persons whose sole experience and knowledge are in the field of publicity. Thus it is that all our best creative and performing talent goes into teaching. The teacher then is posed with the problem of instructing the young how to fly when he knows there will be only a vacuum to fly in.

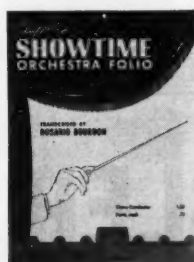
P. But at least within the schools much music is made.

M. That is true and in a field

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like opera, which is professionally almost dead (what with but two repertory theatres in the whole land as compared with a hundred abroad), you will find a great deal more of interest happening on college campuses than anywhere else. But there is a great danger in teaching too.

P. I am curious to know what you mean.

M. The danger of teaching is that a man may talk himself dry. A good artist usually keeps his purposes to himself until they are nearing accomplishment. But the good teacher aims to reveal rather than conceal, and where can you find a

proper course between these extremes? A teacher gets indifferent about the small inner voice. He explains himself away. That is the sorry fate awaiting most artists on college campuses.

P. What about the musicians' union? Does it not concern itself with the welfare of its members?

M. Wherever music is a profitable business, as in radio, television, the movies, theatre or dance orchestras, the union is in a position to uphold wages. But the kind of demands that may bring a steel company to negotiate for better wages, may well, when used on non-profit-making institutions like opera or symphony, be the prelude to extinction. If, after I have been giving a sum of money each year to keep an orchestra going, I am told that unless I give more the orchestra will cease to play, I may decide that the better course is to keep my money and get along without the music, which is, after all, no longer a rare commodity. There is little evidence that the union has concerned itself with more than the elementary economics of wages and dues. Even here, by raising the minimum pay for recording, it has succeeded mainly in driving most recording overseas, and depriving the American composer of even this slim outlet.

P. I am afraid you have stripped music of all the glamor it has possessed for those who have not looked behind the scenes. What is there left to induce a young person to go into music?

M. There is the music itself, which has survived the tyrannies of mechanization, monopoly, vulgarity, and surfeit. Its votaries are as dedicated as were the monks of old to their religion, and they will not give up the fight for its integrity. Oddly, while it's the deadest of professions, music remains the liveliest of the arts.

Local Support

P. Have you no proposal to improve the situation?

M. I have already stated what I perceive to be the prime requisite of music, namely public support, in the same sense that we give support to education. Whether this should come from the city, the state or the national government remains to be

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seen. To me it seems that the more local the support, the better. Let communities themselves realize the benefit of mutual demand and supply in the arts. In creative as well as interpretative music, the patron is not only wisest but best served who deals personally with the object of his benefactions and realizes their immediate rewards. Has it ever occurred to those generous donors who have made possible our large schools and orchestras that the endowment of but a single conservatory would have supported the work and the publication of all the greatest men of genius in music of the last three centuries. Against this, what has been served by unnecessarily swelling the ranks of the teaching profession, which is probably the worthiest accomplishment many such a school could claim.

San Francisco has already helped pay for its orchestra with a small tax. Baltimore and the state of North Carolina have contributed in smaller measure to their orchestras. Why, then, this fear of public subvention? Not to support music in this manner will soon mean not to support it at all. If the state taxes private wealth so heavily that it can no longer function as patron, then the state must undertake the responsibilities that wealth formerly assumed.

In the meantime, before this is achieved (and it will be a hard political battle, not only because of long prejudices but because there are large profits involved in the continuation of the costly business of running musical institutions) let us open all our musical fields to free competition in which Americans have at least an equal right, and perhaps a little added consideration because of their birthright; and with this let us foster a little more self-esteem and rid ourselves of that certain condescension under which we have labored. ▲▲▲

Solution to Quiz, page 8

1-14	5-16	9-7	13-2	17-9
2-19	6-20	10-18	14-4	18-12
3-8	7-1	11-5	15-13	19-10
4-11	8-3	12-15	16-6	20-17

OCTOBER, 1954

MUSICAL ADDITION

Add SAX to REEL, rearrange the letters, and you get the word RELAXES. Similarly, all the musical instruments below can be added to the words given to form the words defined. How many can you get right? (Solutions on page 84)

1. Add DRUM to PET and get played a card of special value.
2. Add FIFE to TEN and get a bigger number.
3. Add HARP to NET and get a leopard.
4. Add BANJO to LEI and get capable of being united.
5. Add HORN to SET and get to make less long.
6. Add OBOE to SET and get some baby shoes.
7. Add FLUTE to MARS and get very expert.
8. Add VIOL to SENT and get a story writer.
9. Add TUBA to YE and get loveliness.
10. Add ORGAN to SIDE and get very impressive.

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Movies and Music

C. SHARPLESS HICKMAN

IN the quarter of a century since the introduction of the sound film some 10,000 feature-length films have been produced in Hollywood alone. Thousands more have come from English studios. And there have been literally hundreds of thousands of short documentary, educational, cartoon, and instructional films.

Yet in this twenty-five-year period, only five books dealing exclusively with the subject of motion picture music have been written (or translated) in English! And only another dozen or so (apart from encyclopaedias and technical manuals) devote sufficient space to film music to qualify them as important reference volumes.

Fortunately the subject is more adequately covered in journals, quarterlies, and magazines from a variety of critical, creative, technical and appreciation aspects. Such approaches range from the somewhat superficial guidepost-type of columns (such as this) to the critical discussions of Lawrence Morton in *Modern Music* (no longer published) and *The Quarterly of Film, Radio and Television* (formerly *Hollywood Quarterly*). Of these we shall have more to say.

The five books mentioned above are Leonid Sabaneev's *Music for the Films* (Pitman, London, 1935); Kurt London's *Film Music* (Faber & Faber, London, 1936); Hanns Eisler's *Composing for the Films* (Dennis Dobson, London, 1947); John Huntley's *British Film Music* (Skelton Robinson, London, 1947); and Frank Skinner's *Underscore* (Skinner Music Co., Los Angeles, 1950).

The most provocative of these is Eisler's brilliant work, the weakness of which is a tendency to "push" the twelve-tone system and to rehash the long-admitted lack of Hollywood imagination in the use of film music. Skinner's book is a complete

and lucid step-by-step following of the work of the average present-day Hollywood composer.

The antithesis of the run-of-the-mill Hollywood music techniques delineated by Skinner is to be found in a twelve-year-old volume, *The Film Sense*, by the late Russian director Sergei Eisenstein (Harcourt, Brace, New York, 1942). In this masterly synthesis of the director's creative thought processes and actions the author devotes almost half of the total 288 pages to the problems of integrating music and movement in his film *Alexander Nevsky*, for which Prokofieff wrote the score. This is done with many charts, sketches, photographs, and musical notations. A more superficial yet similar treatment is to be found in the film script version of H. G. Wells's *Things to Come* (Macmillan, New York, 1935).

Those interested in how an imaginative poet fared as a prophet of the place of music in the films might find some sections of Vachel Lindsay's *The Art of the Moving Picture* (Macmillan, New York, 1915) absorbing reading. And what composer Carlos Chavez thought seventeen years ago about the problems of film and other mechanically-reproduced and transmitted music proves provocative in his *Toward a New Music* (W. W. Norton, New York, 1937).

New Techniques

The place of music in the film business is discussed by the late Paul S. Carpenter in his *Music, An Art and a Business* (University of Oklahoma Press, 1950) and in *Hollywood, U.S.A., From Script to Screen*, edited by Alice Evans Field (Vantage Press, New York, 1952). And if the new techniques of stereophonic sound, wide screen, and so forth confused you, you will find these

and other problems discussed in non-technical language in *New Screen Techniques*, edited by Martin Quigley, Jr. (Quigley Publishing Co., New York, 1953).

In *Film Composers in America: A Checklist of Their Work*, Clifford McCarty has gallantly performed the wearisome but invaluable research job of listing composers of 5,200 of the 9,600 films produced in Hollywood from 1929 to 1952. The missing 4,400 are either lost to record or were released without screen credits to composer or arranger. Lawrence Morton's introduction to this volume is a masterpiece on the role and recognition of music in films.

Another compilation of some value is the 353 films by 75 composers in Claire R. Reis's revised edition of *Composers in America* (Macmillan, New York, 1947). However, these composers are listed in the body of the volume, not conveniently classified. The *ASCAP Dictionary* also cites film credits of the members of the American Society of Composers, Arrangers, and Publishers.

A selective list of books and articles published from 1930 to 1943 is to be found in Robert U. Nelson and Walter H. Rubsamen's compilation of "Literature on Music in Film and Radio," issued as part of the "Annual Communications Bibliography" supplement to Vol. I of *Hollywood Quarterly* (1946). Addenda to this list, compiled by Rubsamen and covering the period 1943-48, are in Vol. III, No. 4 (1949). Yet another bibliography was made by John V. Zuckerman for Vol. V, No. 2 (Winter 1950-51).

Both *Hollywood Quarterly* and its successor, *Quarterly of Film, Radio and Television* (published by the University of California Press), are invaluable reference magazines on film music. They contain, in addition to Morton's frequent articles and those by other composers and critics, the above bibliographies and frequent discographies of film music on records.

Gerald Pratley of the Canadian Broadcasting Corporation has made three of these discographies for the present version of the publication. These appeared in Vol. VI, No. 1 (Fall, 1951), Vol. VII, No. 1 (Fall,

(Continued on page 80)

Musical Wanderings In Asia

Part II

CHARLES E. GRIFFITH

IF you have read the previous article on music in Asia (September 1954 MUSIC JOURNAL), you are probably asking by this time what music from the West is heard today in Asia and what are its chances for wider introduction into the life of the Asians.

The Near East is close enough to Europe to hear frequent artist recitals. In Beirut, the French orchestra in the Hotel Bristol specializes in music of Gounod, Massenet, Messager, Bizet, and Offenbach. Nearby is the justly famous American University and the American Community School. American, European, Moslem, and Israeli students live happily and peaceably side by side and, from the grades through the university, hear and perform the best of our American music. The present leaders of the Islamic countries have studied at the American University and have taken with them to their own countries the ideals and techniques of American education and the cosmopolitan musical culture of the United States.

Further east, Baghdad College, run by American Jesuit fathers, is struggling to bring American music to its student body. A local and professional violin and piano recital for the benefit of charity offered a program of three concerti, ending with one of Elgar's. The choice of music did little to increase appreciation of Western music. Showing off excellent technique is no answer to bringing music as a cultural resource to musically starved people.

Charles E. Griffith is a well-known music publisher who recently returned from a trip to Asia.

At the Park Hotel in Teheran, a European orchestra specializes in tangos and rhumbas which the Iranians find most liberating. The American Community School brings together children of all nationalities in the hope that American know-how in education will teach its students gradually to help themselves in solving their perplexing social, economic, and political problems. In a country where poetry, from before the days of Omar Khayyam, has had a profound effect on the lives of the people, it is significant that a poet and writer, Iqbal, now buried in the Mohammedan city of Lahore in Pakistan, should have abjured the Islamic world to "wake up from its intellectual stupor."

In Karachi, Pakistan, a French orchestra at the Metropole Hotel and a Spanish orchestra at the Beach Luxury Hotel play out-dated popular Western world hits which nevertheless bring a segment of Western music to cosmopolitan and relatively affluent diners. The schools are practically devoid of music from any

source. The reorganization of the curricula to meet present-day needs is bringing a gradual appreciation for preserving appropriate Pakistan music while introducing Western world music.

At the Madras Christian College in Madras, India, the sister college of Mount Holyoke, you can hear the Girls' Glee Club give a most creditable program learned from an octavo music library comparable to that in many American colleges. In music, as in American education, these girls from all parts of India, representatives of strict social classifications and of rival religions, find unity.

In Burma the American Baptist Mission Schools are bringing about a gradual introduction of our musical heritage. In Thailand, French Brothers in a remote village school near Cha-choeng-sao were supervising a native teacher in presenting folk games on the school ground, and some days there were singing games as well.

(Continued on page 82)

Girl's glee club at Madras Christian College.



MOVIE MUSIC

(Continued from page 78)
1952), and Vol. VIII, No. 2 (Winter, 1953).

Certain magazines are particularly valuable to those wishing to be well informed on film music. In addition to the quarterlies and *Modern Music* (no longer published) there is the very specific publication *Film Music* (formerly *Film Music Notes*), issued by the National Film Music Council (26 East 83rd St., New York). The articles in *Sight and Sound*, the monthly magazine of the British Film Institute (164 Shaftesbury Ave., London, W.C. 2), and *Films in Review*, the magazine of the National Board of Review (31 Union Square, New York 3), stress music much more than the usual run-of-the-mill newspaper or magazine criticisms.

Specialized publications such as *Overture*, the magazine of Local 47 of the American Federation of Musicians (817 No. Vine St., Los Angeles 38); *International Musician*, national American Federation of Musicians Magazine (39 Division

St., Newark, N. J.); and *The Score*, the quarterly of the American Society of Music Arrangers (c/o Lawrence Morton, 948 Westmount Drive, Los Angeles 46), also frequently contain constructive articles on film music and its artistic, technical, and trade problems.

Other Information

It should be clearly realized that the preceding summary is just that. It evades the supplementary aspects of film history and theory, and the vast field of the documentary, educational, and industrial film. The latter has its own literature and magazine space—notably in Cecile Starr's "Ideas on Film" department in *Saturday Review*. Nor does this article take into account the hundreds of passing paragraphs or even chapters of many general books, encyclopaedias, and technical treatises, or the discussions of film music and composing to be found in the books of Aaron Copland, George Antheil, Arnold Schoenberg, Carlos Chavez, Virgil Thomson and many other composers.

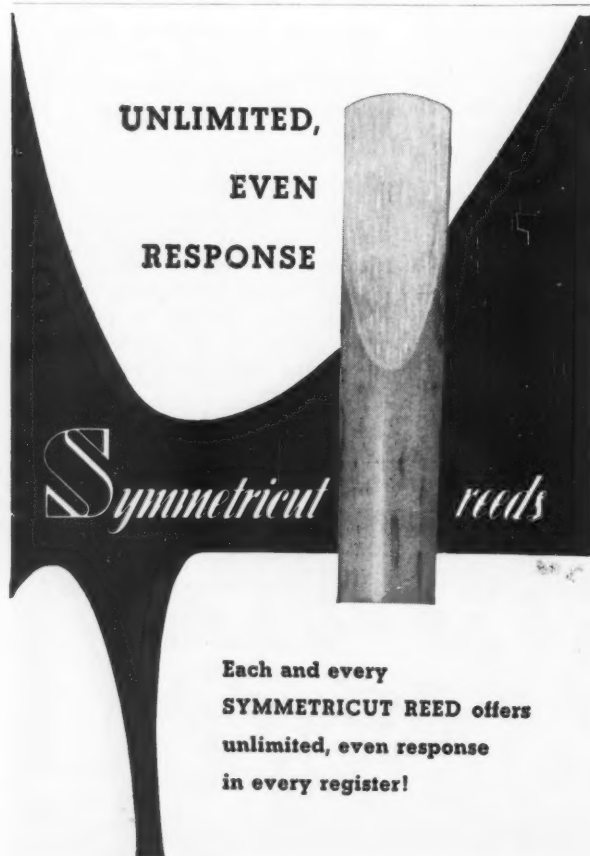
Despite the scarcity of good books on the subject, there is a hopeful note. Frederick Sternfeld of Dartmouth College music faculty is now abroad on a Guggenheim Fellowship for the specific purpose of doing a lengthy study of film music. His researches in Europe and in this country will form the basis for a book to be published in 1956 or 1957.

CONDUCTING

(Continued from page 15)

slightest degree. It is only cited as an example of the fact that to some men it is given to be a composer, to others an instrumentalist, an arranger or conductor. Rarely, if ever, are all of these attributes found in one man. Remember that Toscanini himself admits that, as an instrumentalist, he was never more than a mediocre cellist.

Some time ago, I was intrigued by an article published in a national magazine in which the author stated that he attended a rehearsal



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of an orchestra. While the orchestra was playing, the conductor left the podium for a short time and, according to the author, there was no appreciable difference in the way the orchestra sounded.

I found this article particularly disturbing because it is just such statements as these which contribute to the notion that anyone can learn to conduct and which minimize the extremely important part which the conductor plays in a performance.

This article reminded me of the rash of infant conductors which the country experienced a few years ago. I knew one of these youngsters quite well. This is how he learned to "conduct." His teacher would place a score in front of him and then put a recording of the symphony which he was "studying" on the phonograph. He learned the record by heart . . . each nuance, each change in tempo, each entrance of the instruments . . . and marked all this information on the score. What the audience saw was *not* con-

ducting. What they did see was a prodigious and remarkable feat of memory!

Music contains one factor which sets it apart from all other products of creative energy and imagination such as literature, sculpture, painting or architecture. The simple act of viewing any of the latter is sufficient to convey an impression to the viewer. A poem, novel or sonnet communicates itself to us through the simple act of reading. But in the case of a musical composition, a third person is needed in order for the music to reveal itself. It must have life breathed into it; someone must animate those little black dots before the listener may derive any kind of spiritual profit from it.

Real Artistry

The real artistry of the orchestra conductor may manifest itself in many different ways. But whatever the way, the conductor must *contribute* to the music. Conducting

purely and simply from memory contributes nothing. Let us compare the style of two different conductors in an effort to shed some light on the difficult and not always well-defined functions of the orchestra conductor.

There are two possible fundamental attitudes for a conductor, depending on his nature and temperament. One conductor may respond faithfully to the appeal for collaboration contained in all music; another may feel, more strongly, the destiny of the creator of that music and isolate himself, not wanting to risk diminishing the enchantment by any direct intervention.

One conductor may choose the "dramatic" approach. He enters the performance as a personage—a very definite activating force.

The second is not unlike a high priest of an ancient religion who prescribed the rites, formulated the invocations, established the order of incantation and then let his divinity speak for him.

Both of these conductors are im-

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bued with a great spirit of exaltation but, while the first finds this exaltation in a projection of his own personality, the second finds it in almost complete effacement of himself in order that he may be more receptive to the composer's ideas.

Consequently, while the first conductor confers on the music a quasi-visual aspect, the second keeps it in a superb, abstract state. Naturally, each is noted especially in the repertoire most suited to his individual personality and temperament.

Listening to the "Domestic Symphony" by Strauss, as played by the first, one reconstructs a history and an environment. Listening to the second conduct Haydn's "Tympany Roll Symphony," one is carried out of earthly spheres into an unknown universe.

Both these men are conductors in the fullest sense of the word but each manifests his art according to his personality; two men diametrically opposite in temperament but equally gifted. On the podium each is lord and master of his domain (the orchestra) and each communicates to the orchestra that which he feels is contained in the music and brings it to us through himself.

No matter which of these fundamental attitudes a conductor has toward his work, he must have *one* or he is not a conductor. Giving signals simply is *not* conducting, any more than hitting a series of notes constitutes playing the piano.

A friend of mine, an instrumentalist in one of the major symphony orchestras, once offered this view:

"A real conductor is the man who makes me *want* to play."

This simple statement, I think, sums up all of the responsibilities with which the conductor is charged.

It also tends to substantiate my conviction that conducting cannot be taught. After all, how can you teach a student to "make" an orchestra "want to play" for him?

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MUSIC IN ASIA

(Continued from page 79)

In Saigon, in unhappy and tragic Vietnam, a private school teacher was teaching a primary class "Sur le pont d'Avignon." The French have been too careful to keep out

English and have made it appear that France is the only country that has any culture.

If you too have been away from home for months on end and have been starved for music which you could grapple to yourself, you will know how to appreciate thrilling musical experiences in unexpected places. When I tired of the food at the Hotel des Indes in Djakarta, I sought out a restaurant on a nearby side street run, to be sure, by a French couple. I was immobilized at the doorway by the recorded sound of Fauré's "Agnus Dei" from the *Requiem*. The diners were silent, rapt.

Many times I have appreciated the exceptionally fine choice of music broadcast to Asia by the British Broadcasting Company. Comparatively, the Voice of America uses less music and leans heavily on Sousa, Gershwin, Rodgers, and Kern. On an open and shut moonlight night I was sitting on a porch far up the Peak in Hong Kong, within sight of Red China. Suddenly from London, both electrifying and soothing came "Wahn, überall Wahn" and the Prelude to Act III of *Die Meistersinger*.

Immediately after the cessation of hostilities in the Philippines, I was attending a chorus and principals' rehearsal for *Aida*. The impresario's conservatory was just across the street from the compound of Santo Tomas University in Manila, where the Japanese had interned so many of my American friends. Some had died of malnutrition, some had been beaten and made to stand in the tropical sun for hours for not making suitable obeisance to Japanese officials, others had been summarily executed. Then the Americans returned as MacArthur had promised. The Filipino soprano, with her gaze fixed across the street, rose majestically and began to sing "Retorna vincitur."

The first concert of the Manila Symphony Orchestra after liberation, and even before Yamashita had surrendered in the northern mountains, occurred in the roofless Santa Cruz Church. Mobile searchlights from AA batteries gave the only light. GI's filled out the ranks of the players. Many Filipino players literally dug up their instruments

from backyards (the only ones not confiscated by the Japanese and shipped to Tokyo), while still other Filipino guerrillas were excused from frontline posts and returned to



Philippine Igorot devil stick.

duty after the concert. Of course, the symphony was Beethoven's Fifth! This year the Manila Symphony, under the direction of its permanent conductor, Dr. Herbert Zipper, head of the Winnetka (Illinois) School of Music, is making a feature of Verdi's *Requiem* and an English version of *Die Fledermaus*.

At the invitation of the Emperor Meiji, Luther Whiting Mason in the 1880's introduced American school music into Japan. Today Japanese schoolbooks contain Japanese folk and composed songs in Western notation, with verses in romaji, the romanized phonetic equivalents of Japanese script. An American was responsible for this development, just as Americans were responsible for the first Philippine



Snakeskin-covered san-shien (Chinese) and a Japanese shakuhachi leaning against player's knee.

school music books with the text appearing in both English and Taga-

log, the national language of the Philippines.

After World War II an American teacher, Miss Eloise Cunningham, was responsible for inaugurating the first Youth Symphony Concerts for school children in Japan. The 293rd US Army Band presented the first program. Now the Tokyo Symphony, made up entirely of Japanese, plays the standard Western repertoire for children as well as adults.

Every American has a stake in the interpretation of our culture overseas. The crucial area is Asia. The Communists tell the illiterate that the United States has no culture. The Asians will discover for themselves that this is not true. Patiently our country is helping millions to learn to read and write in their own



A Philippine moro gangsa.

languages and to learn English wherever they express a desire to learn to communicate with their Western neighbors. English is rapidly becoming the second language of the world. The United States has its culture which it is indeed disseminating to the far corners of the world.

Those Americans at home who decry our civilization as materialistic are not only using an extremely narrow and limited religious yardstick but also playing right into the hands of their avowed enemies, the Communists. Any American who observes the efforts of both government and private enterprise in Asia to help eager peoples to help themselves should resent such un-

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MUSIC AND ART

(Continued from page 13)

approach to musical theme art.

For six weeks, musicians, artists, and laymen met for guided tours and informal talks, learning a little more about art and music and about each other. Teachers brought in school groups, and local clubs included gallery tours as part of their monthly meetings.

On the galleries' soft gray and tan walls hung works by the old masters and important contemporaries—oils, watercolors, drawings, etchings, engravings—and interspersed where they could best be viewed were musical theme sculpture and art objects.

When viewing the exhibit one is reminded that musical theme subjects have appeared in the visual arts all down through history. Greek vases were embellished with demigods and mortals plucking and blowing. The Egyptian wall paintings and papyri abounded in representations of girls with harps, lyres, flutes. Musical theme art actually played quite an important part in the recording of our history, and is still doing so. Important supplementary knowledge has been furnished by representations of musical instruments in paintings, sculpture, and the graphics. Actually, literature about musical instruments (accurate and with diagrams) that can be relied on is not available from earlier than 1618. And even when instruments have been preserved it is often necessary to see them in art form to learn how they were played, which were used to form ensembles, and so on.

Some art exhibits of necessity appeal only to those who love the old masters, some draw their applause from those who strongly support the works of the contemporaries. "Of Music and Art" had something for everyone to enjoy.

To discuss the 300 items in the exhibit in this limited space is not possible; one can touch upon only a few.

One of the old favorites was "David Playing the Harp," an oil by Tiepolo, the great Italian artist who lived and painted in Venice. Another was "The Guitarist," also an oil, by Pieter de Hooch, who

studied under Rembrandt and whose works are today considered rare art treasures.

Many viewers enjoyed the Thomas Eakins oil "The Cello Player." This is a portrait of Rudolf Hennig, who was one of Philadelphia's most famous musicians.

Familiar to many was the Harnett still life "Music and Literature." William Michael Harnett, the well-known nineteenth century American artist has done many musical still lifes.

Numerous outstanding works were found in the gallery housing the contemporaries. One such was the rhythmic and highly interesting Kandinsky titled "Yellow Accompaniment." Vasily Kandinsky was born in Russia, worked in Germany, and died in France.

Raoul Dufy the French painter of the Fauves school was represented with several pieces, one of which was "Le Grand Concert."

Another famous French artist, Georges Braque, had an interesting musical subject oil in the show called "Still Life." Braque studied with Picasso.

Numerous visitors to the galleries enjoyed "Christmas Carol," by Gladys Rockmore Davis.

Such wonderful items as Rembrandt's famous etching "The Strolling Musicians" and Goya's "Apollo and Diana" brought visitors back time and again. "Two Dancers," a charcoal drawing by Degas, captured the hearts of many. Another favorite was "Apollo and Diana," an engraving on copper by Albrecht Durer.

Two watercolor scenes from Act II of *La Forza del Destino*, by Eugene Berman, were included. Various costume and scenery designs and sketches by Matisse, Berard, Berman, Aronson, and others added interest to the exhibit.

The well-known contemporary sculptress, Malvina Hoffman, had two bronze figures in the exhibit—"Cambodian Dancer" and "Bali Dancer."

Ripples of the interest from this exhibition, "Of Music and Art," in the Midwest are reaching out into far corners of the country. Letters of congratulation and inquiry about the show are coming into this little gallery from numerous museums throughout the United States.

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MUSIC IN ASIA

(Continued from page 83)

warranted accusations. American efforts are basically humanitarian in the best sense of our United States traditions.

Those of us who believe that American music can play a part in bringing a more resourceful life to countless millions must exercise patience. Each must learn to appreciate the other's musical expression. Meanwhile, time is on our side. We do not need to be hesitant and afraid. Asians can learn to understand us and we them. East and West can meet in the arts, when music becomes a universal means of communication between one free man and another. ▲▲▲

QUIZ SOLUTIONS

(page 51)

ANSWERS

- 1.i 2.e 3.g 4.c 5.j
6.h 7.b 8.f 9.a 10.d

ANSWERS

1. Tchaikovsky, "Series of the Seasons" June Barcarolle
2. Chopin, Fantasia Impromptu, Opus 66
3. Rosas, Over the Waves
4. Tchaikovsky, Fifth Symphony
5. Fribish, Poeme
6. Anacreon in Heaven
7. Chopin, Polonaise in A-Flat
8. Tchaikovsky, B Flat Minor Concerto
9. Mendelssohn's Spring Song
10. God Save the King

(page 77)

ANSWERS

1. TRUMPED
2. FIFTEEN
3. PANTHER
4. JOINABLE
5. SHORTEN
6. BOOTEES
7. MASTERFUL
8. NOVELIST
9. BEAUTY
10. GRANDIOSE

G	R	O	V	E	T	R	A	P	L	O	K	I
R	A	V	E	L	R	O	T	E	A	E	R	O
O	M	E	N	S	A	M	D	I	R	G	E	S
F	E	N	D	E	B	E	A	T	L	H		
E	A				E	B	E	R	L	G	I	B
		U	H	L		L	U	R	E	M	A	N
			E	A	T	I	N	G	B	A	R	E
O	R	P	H	E	U	S	P	U	R	C	E	L
N	O		O	N	S	A	U	S	T	I	N	
C	U	E	R	S	A	L	L	O	A	D	D	
E	S	T	E	E	E	D	E	N			E	R
S	H		H	E	R	R	I	L	I	F	F	E
R	E	A	D	E	R	I	F	E	L	I	A	S
C	A	N	O		I	N	C	A		E	L	E
M	U	E	T		E	T	H	S		D	E	L



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- ▲ The Christmas Song

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